1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

285

Basketry.—The *Carajá* excel in the variety and solidity of their plaitwork, which includes burden baskets, strainers, shoulder bags, bottles, elliptical feather cases, and boat-shaped containers for suspension. Twilling and twining are the dominant techniques (pl. 22).

286 177

Textiles.—The *Carajá* produce some taffetalike fabrics, but in 1775 Pinto da Fonseca found them using cotton solely for fish nets and bowstrings, so that he himself introduced a loom and taught the women how to work it.

287

Featherwork.—In contrast to their *Ge* neighbors of Eastern Brazil, the *Carajá* are outstanding for featherwork. They make wide-meshed and close-meshed caps with feathers tied to the intersection of the interlaced splints and arranged into rosettes, diadems of feathers stuck into radially mounted cane tubes, and other types of ornaments (pl. 21).

412 172

Axes.—Stone axes figure in old *Carajá* petroglyphs and have been found by many travelers in the area. They were used for adzing, chopping, and warfare, and as chief's badges. Iron axes have rapidly replaced them.

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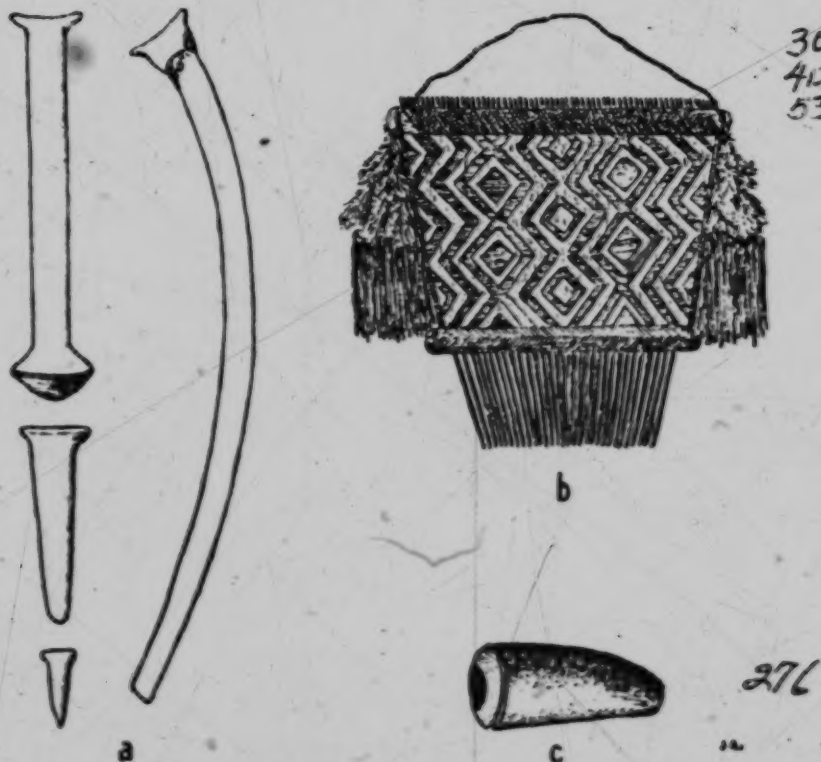

271

FIG. 21.—*Carajá* manufactures. *a*, Labrets; *b*, comb; *c*, pipe. (Approximately ½ actual size.) (Redrawn from Ehrenreich, 1891 b, figs. 2, 9, and 4.)

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Death.—At death, the soul becomes a wild ghost if the person has been violently killed and a regular resident of the village of the dead if he has suffered a quiet death. A shaman's soul is translated to the skies. Mourning puts an end to all religious ceremonies and is celebrated by self-laceration, the destruction of property, and daily keening. There is separate burial in formal cemeteries for those who died quietly and those who died violently. The corpse is wrapped in a mat with his weapons and ornaments, and the mat is hung in a shallow grave covered by poles (fig. 22). Food and drink are provided for a short period. After the next change of season, the bones are exhumed and placed in a family urn.

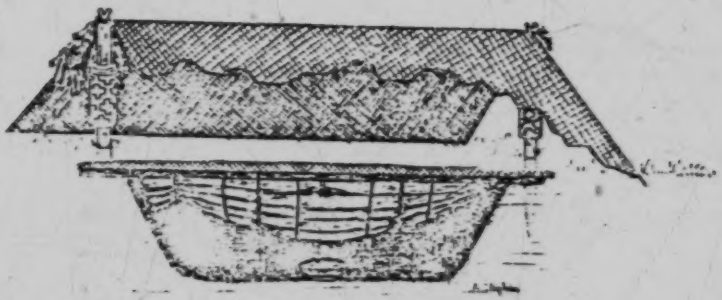

FIGURE 22.—*Carajá* burial. (Redrawn from Ehrenreich, 1891 b, fig. 16)

WARFARE

The *Carajá* are good fighters and have maintained themselves since prehistoric times in a territory surrounded on all sides by warlike enemies. Their usual tactics are waiting outside an enemy village at night and attacking at dawn. In defense, they run to the nearest water, where they are unbeatable. They use the bow and arrow and club, and are skilled wrestlers. They cut off a foot bone of a dead enemy and carry it back to their village; this places them in control of the ghost, who now becomes a caretaker of the village and is impersonated in a special dry-season ceremony. At one such ceremony there were two *Tapirapé* ghosts, three *Chavante*, one *Cayapó*, and one Neo-Brazilian. Present-day warfare is largely with the *Chavante*, the *Cayapó*, and the *Canoeiro*. Now and then a Neo-Brazilian may be killed by stealth to avenge a personal grievance. No captives are taken except women and small children, who are treated as full members of the group.

ESTHETIC AND RECREATIONAL ACTIVITIES

Art.—Decorative art is confined to woven designs on baskets and mats, feather ornaments, elaborate masks with superimposed feather designs,

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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small clay dolls (fig. 23), delicately carved clubs, body paint designs, and a little painting and incising of pottery.

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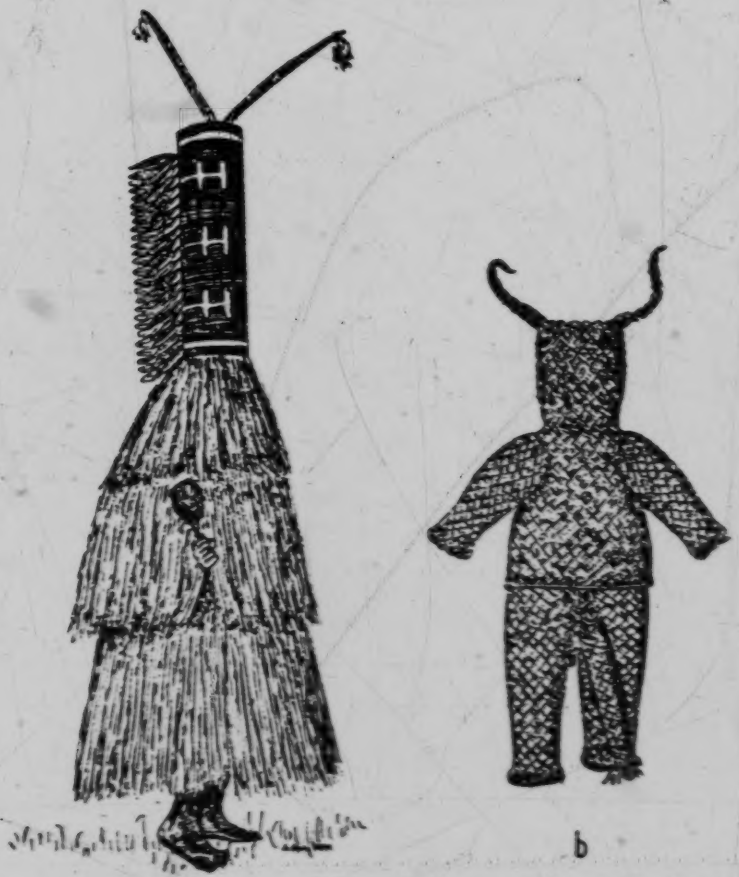

FIGURE 24.—*Cavajó* masks. (Redrawn from Ehrenreich, 1891 b, figs. 18, 22.)

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533

Music and dances.—The major art of the *Cavajó* is music. A large number of elaborate dances with complex songs, each dance having a separate song style, make up the chief body of the music. These are all religious. In addition, there are some secular dances, and songs are interspersed in the tales. Musical instruments are very few, there being only a rattle accompanying the singers and a small flute which is used as a toy.

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1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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PLATE 22.—Carajá paddles, gourds, and basketry. (After Ehrenreich, 1891 b.)

[End Plate 2]

/2 cont./

128 126 now in the Berlin Museum für Völkerkunde (2). I have not gone

[113]

2. Published in: Ehrenreich, "Beiträge zur Völkerkunde Brasiliens /Contributions to the Ethnography of Brazil/," Veröffentlichungen aus dem Kgl. Museum für Völkerkunde, Vol. II, Nos. 1/2, Berlin, 1891.

into any detailed comparison of my material with that brought back from the Xingu by the Von den Steinen cousins and from the Rio Negro territory by Koch-Grünberg. A general comparison [53] shows the interesting fact that the Karajá are on a significantly higher level of development artistically than those primitive tribes.

/3/

Introduction

*532 The artistic activity of the Karajá is limited to interior art.
●531 This is divided into free (representative) art and decorative art.

Free art here is concerned with the representation of the forms of living creatures and objects, which it reproduces in full form (plastic) or superficially (in drawings); decorative art, the adornment of objects with geometric patterns.

*532 In representative art we pursue the reproduction of forms
128 plastically in different materials, whereby we pass from the most brittle (plaiting with leaves) through fairly hard (clay and wood) to the most pliable (wax). In representation by drawing we consider first the types familiar to the Indian, in sand and on gourd utensils /Cuyen/, and only then the method of reproduction in a sketchbook, foreign to him until now. Each time the development from the simplest to the most accomplished form is shown, but it is not known whether this is really the course of the development, or whether simpler forms might perhaps represent stylizations which arose at later stages, whereas the most accomplished forms are only the result of particularly high personal talent.

000 /3 cont./
forms are only the result of particularly high personal talent.
●531 128 Decorative art is limited to the application of geometric patterns. These patterns, which are usually interpreted as animals, are borrowed from the plaiting technique. We shall therefore first of all look at the decorations borrowed from the plaiting technique which are on the plaited work itself, then at their transference in carving on gourd utensils, and at the same time we shall take into consideration the great number of such patterns which the Indians drew in the sketchbook for me. Only then will the other decorations, ordinarily in carving and poker work, be dealt with.

531 462 Decorative artistic activity is limited solely to the men; only they know how to execute the patterns. I have seen only a few clay tobacco pipes, two spindle whorls, some modern clay bowls, a doll's apron, and a mat which had been decorated by women. These objects show completely different patterns, though [177] it must be noted that they have apparently taken over the clay tobacco pipes and clay bowls only very recently from the Brazilians.
*532 462 So here the woman stands completely behind the man. It is the same in free art. There only the stylized clay figures are made by the women, whereas the more lively figures in other material and the drawings are produced by the men. So here, too, we find 184 462 the striking pre-eminence of the man over the woman. Thus it seems as though among the Karajá the man is more artistically inclined than the woman, whereas in technical skills the two sexes are probably equal.

A. Representative Art

1. Plastic Art

*532 [524] Plastic representations are encountered frequently; they are produced only for play or as toys.

/22 cont./

532 Among other animals there is still the crocodile. In Fig. 174a /see p.53 / it is reproduced from above. The conception in Fig. 174b*) /see p. 53 / is very strange; the square at the rear is inexplicable; the continuous cross-stroke through the neck, designating the front legs, is also noteworthy.

Plant representations are very rare as detailed drawings. There is a jatoba tree /Leguminosae/ (Fig. 175 /see p. 53 /) with widely spread branches, and also lũlắũ fruits (Fig. 176 /see p.53 /) which are arranged, chain-like, one above the other in rows.

Objects were usually only drawn on demand; /23/ the Indians seldom did it on their own initiative; they are represented in part from the side, in part from above. The doll (Fig. 177 /see p.53 /), which reproduces the doll type very well, is drawn from the front. The boat (Fig. 178* /see p. 53/) and the oar (Fig. 179* /see p. 53 /) are viewed from above. The bow (Fig. 180* /see p.53 /) and the gun (Fig. 181 /see p. 53 /) are drawn from the side. In the case of the club (Fig. 182 /see p.53 /) both views would be the same. The throwing stick (Fig. 183* /see p. 53 /) is reproduced from above for the grip, from the side for the pin.

B. Decorative Art

● 531 The men like to decorate their tools and objects with patterns. These patterns are geometric and all of them are borrowed from the plaiting technique. Whenever I asked the Indians what the patterns that they had drawn into the sketchbook meant they always said "hõdjũdjũ," which means, roughly, plaiting; only through further questioning did I receive the actual name of the pattern. They all represent animals, although interpreted in such stylized fashion that a stranger cannot possibly recognize them. I do not want here to go into the controversy about which is older, the pattern or the animal model. I want only to note that these patterns were known to all the Karajá Indians by the same name,

/23 cont./

531 whereas in general they did not recognize the figures and drawings created from free imagination, but asked me first what the latter were supposed to mean. Thus, these are well-established, apparently very old decorations.

We find the decorations plaited on fans and baskets, on the handles of crotchet needles, on lances, clubs, bows, arrows, rattles, combs; carved on whole- and half-gourd containers, gourd rattles, ear rods; pictured by poker work on gourd ladles and small gourds, and by color on gourd ladles.

[442] All these objects are made by the men; they are the bearers of this art. The women, too, sometimes decorate objects made by them, such as mats, spinning whorls, bast aprons. The patterns, however, in general differ from those of the men. Re-
[177] cently the women have gone over to decorating tobacco pipes and clay vessels under Brazilian influence; the decorations used for this, however, are quite alien, probably taken over from the Brazilians.

531 The patterns with which the Indians paint their bodies
302 have nothing in common with plaiting patterns. The patterns sometimes painted on the thighs appear similar to the plaiting patterns; they are probably connected with the masked dances
[535] at which we find similar decorations, usually depicting animals, on the cylinder masks and bask aprons.

531 The animal patterns are not line patterns, but surface
[285] patterns; thus, in plaiting, the strips plaited in one direction represent the pattern; in the same way, in the sketches, it is not the lines which stand for the pattern, but the surfaces enclosed by them. This follows from the fact that in the case of carved patterns these surfaces are in relief or indented, but in any case contrasted as surfaces from the background; in the same way in the sketches the surfaces are sometimes set off by dots or dashes. Only it is difficult in this case to decide which of the surfaces represents the background and which the pattern; here only inquiry among the Indians helps. For the characteristic features do not penetrate our awareness at all, accustomed as we are to seeing such patterns in terms of lines and not surfaces.

/23 cont./

531 In some patterns I was successful in separating pattern and background from each other; others still await satisfactory investigation.

531 These patterns are made in the following manner. On
285 baskets, fans, etc., they are produced simply through different, diagonal plaiting of the leaf pinnae. For plaiting around something with yellow cane and black embira, the black embira is plaited horizontally in spirals through the strips of cane hanging
531 down vertically. Carved decorations are made with the knife;
322 the latter is then held almost vertically to the surface to be carved, and /24/ in this way small pieces of the upper layer are chipped off broadside with the point. Finer and deeper lines are carved out naturally. In poker work a splinter of cane is used as the cautery, which is made to glow on an adjacent block of wood and then quickly pressed on the spot concerned. This is,
[42] of course, very slow work, which is practiced almost exclusively
517 by the male sex, apparently only for fun.

531 The Indians always drew the patterns in the sketchbook on
[153] their own initiative. When they had barely drawn some figures, they would already go over to the patterns. Many refused to draw figures altogether, but just treated themselves to making patterns.
531 Now it was extremely interesting to observe how the people ar-
151 ranged the patterns. As an example I shall take the one in Fig. 199 (Plate X /see p. 56/). First of all the space was divided up by four vertical lines according to exact calculation. The Indians sitting nearby already knew which decoration the artist wanted to draw, without the latter saying anything. Then each new line to be drawn was discussed in detail beforehand, criticized afterwards. Thus, the sketch was put together as a common task. During this the lines, once the people were completely clear about direction
531 and length, were drawn with a quick sure stroke. It should further
151 be noted that the Indians had observed how I wrote my remarks
153 about artist and pattern on the edge of the page, and now on their own initiative they left a narrow margin free on one side, as I ascertained through questions, so that I could write on it. They

/24 cont./

531 first bordered off this part; then they divided up the rest of the
151 space. Of course, not all of them calculated so skillfully;
153 there were some among them who were very clumsy, managed no straight line, and never quite succeeded with complicated patterns. (Plate XI /see p.57 /, Fig. 202b.)

531 About the arrangement of the patterns, it is to be noted that on baskets and fans they are restricted to the middle zone, but on plaiting around something they extend over the whole plaiting. Half-gourds are almost always completely carved, usually with four vertical zones set off, which show patterns differing in part. The edge is set off by special patterns on only a very few examples. Whole gourds bear carved patterns, each according to its purpose; gourds for oil are decorated only on the upper part around the opening, gourds for feathers over the whole surface, rattles likewise, but in a vertical zone arrangement or in individual vertical stripes. Ear rods are decorated only on the front part. On half-gourds poker-work covers the edge, vertical or horizontal zones, or the whole curved upper surface; on whole gourds, the upper part, the whole surface, or two symmetrically positioned zones.

531 1. Patterns borrowed from the plaiting technique
285 (Plates VII-XI)[1]

we know from all the plaited objects and objects with plaiting around them, then as they are transferred in carving to gourd utensils and gourd rattles, and finally as sketchbook drawings. The meaning of the patterns was obtained only with difficulty. Either the Indians called them hõdjũdjũ = plaiting, or they gave names for which a translation could not be obtained. Only for a few could they give the Brazilian term.

1. Horizontal zigzag lines; dũ|ẽhã|ỗkõ, the bat. As a carved pattern on gourds it was also called õdãbũlã (cf. Ehrenreich, "Beiträge," Fig. 11b). Found in plaiting, on combs (Fig. 184a

[1] [see pp. 53-57 -- Analyst]

/24 cont./ Found in plaiting, on combs (Fig. 184a) /see p. 53 /), crotchet needles, arrow (Fig. 184b /see p. 53 /), bow, carved on the signal horn (Fig. 184c$_{1,2}$ /see p. 53 /; c$_2$ represents a rubbing from the carved end). It is probably derived from the simple basket plaiting pattern as the center part of the basket in Fig. 184d /see p. 53/ shows. Fig. 184e /see p. 53 / represents the artistic reproduction. Perhaps the lance pattern in Fig. 184f /see p. 53 / is a further development of it. /Plates I-XI appear here./

/25/ 2. Vertical zigzag line (according to Ehrenreich, "Beiträge," Fig. 11c, the rattlesnake). Only found plaited on combs, lances, clubs, and rattle-handles (Fig. 185 a and b /see p. 54 /). Further developments are to be found in the lance plaiting (Fig. 185c /see p. 54/) and the comb plaiting (Fig. 185d /see p. 54 /). It probably arose from the basket plaiting pattern, as the edge strips of the basket in Fig. 184d.

3. A pattern of unknown meaning present on a lance plaiting (Fig. 186a /see p. 54 /). The negative of it is similar to the sketchbook pattern (Fig. 186b /see p. 54 /) called dogfish (lădă), the developments of which are reproduced in Fig. 186 c and d /see p. 54/.

4. Patterns of unknown meaning, occurring as plaiting patterns on combs (Fig. 187 a$_{1,2}$ /see p. 54 /) (1), lances,

> 1. On combs both sides are almost always reproduced (marked 1 and 2).

club-sticks (Fig. 187b /see p. 54 /), crotchet-needle handles; as carving patterns on gourd rattles and whole gourds (Fig. 187c /see p. 54 /).

5. This pattern is perhaps a development of the previous one, produced by the side attachment of hooks to the ends of the bars (Fig. 188 /see p. 54 /).

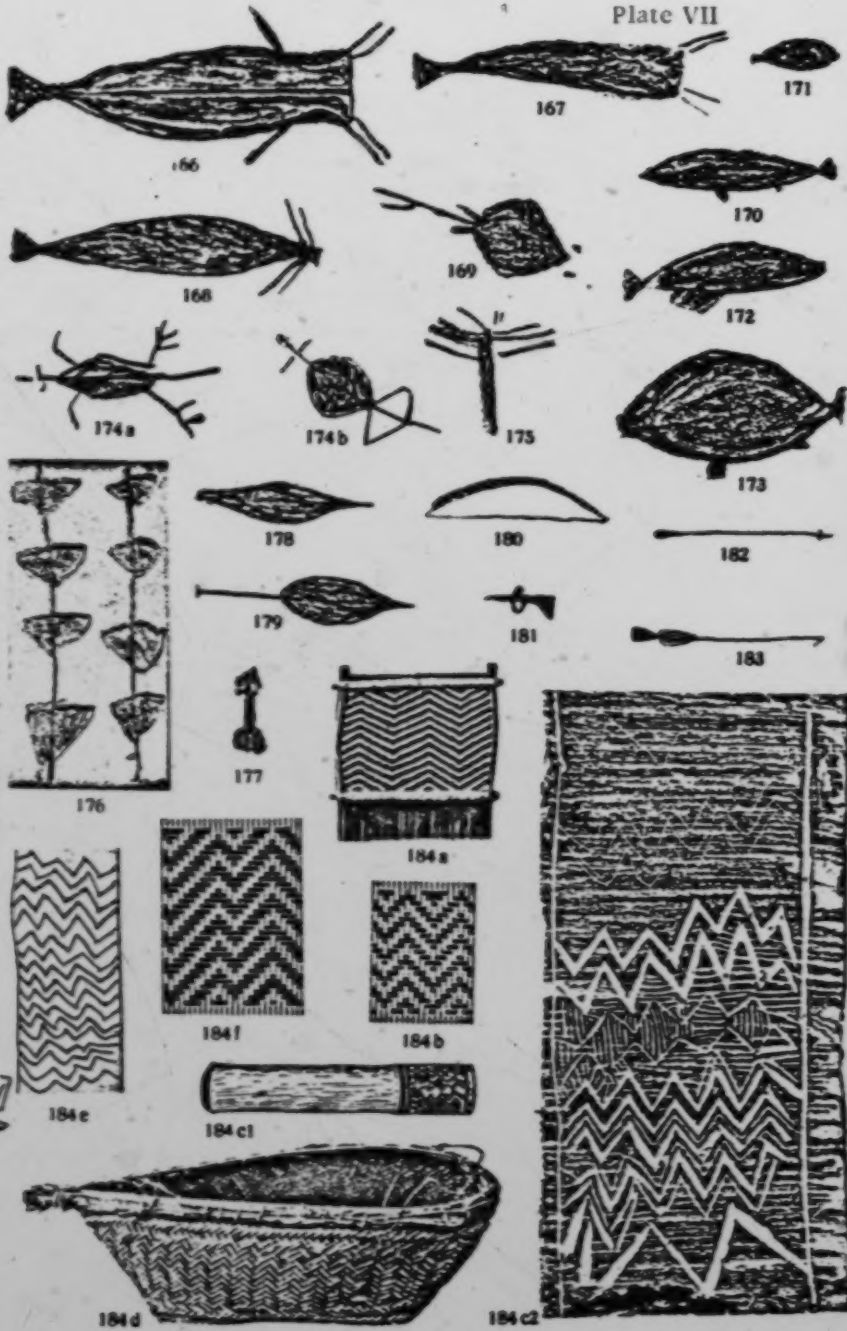
6. The urubu pattern (lălădjă). It occurs plaited on a club-stick (Fig. 189a /see p. 55 /) and on a drawing (Fig. 189b /see p. 55 /). This representation goes back to the way /Fig. 206 appears here/ in which the urubu customarily sits on the sand

[see p. 58 -- Analyst]

[Text continues on p. 58]

*532

Plate VII



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→

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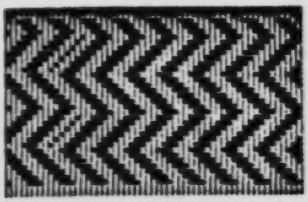
531/285

Plate VIII

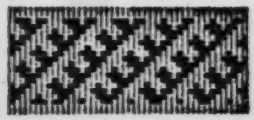


185b

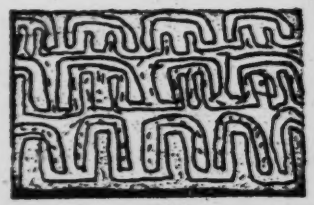
185c

185d

185a



186a



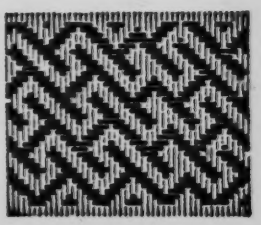
186d

186b

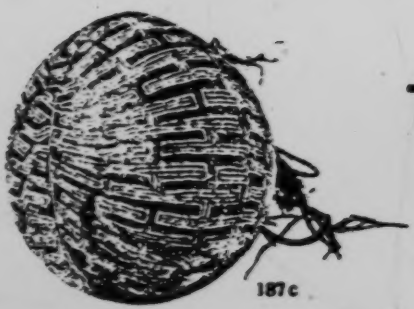
186c

187a1

187a2



187b



187c

188a1

188a2

Plate IX

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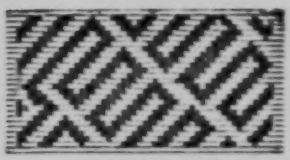
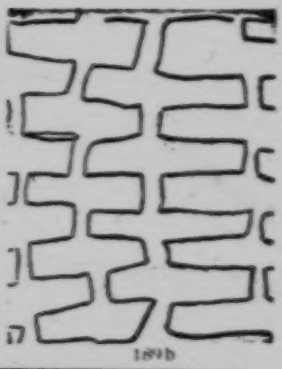
295

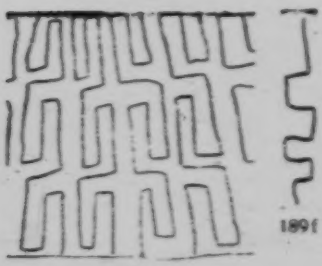


189a



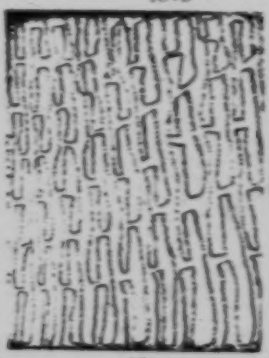
189b

189c

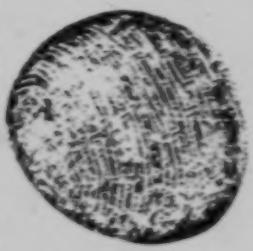


189f

190b

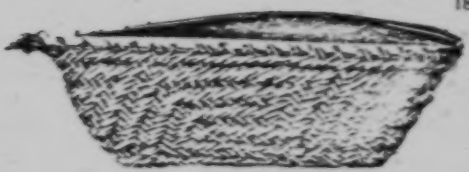


189e



189d

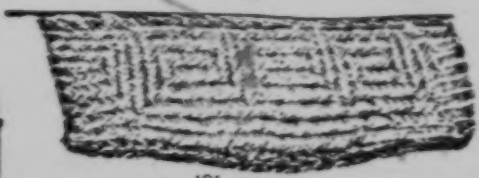
190a



190c

190d

190e



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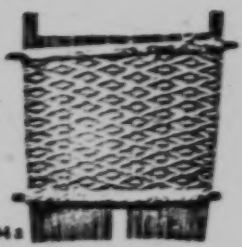
194b



194a

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Plate X

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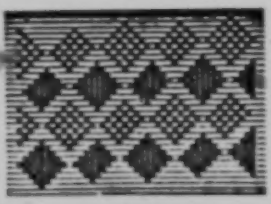
R95

195a1

195a2



195b

195c

195d1

195d2

195e1

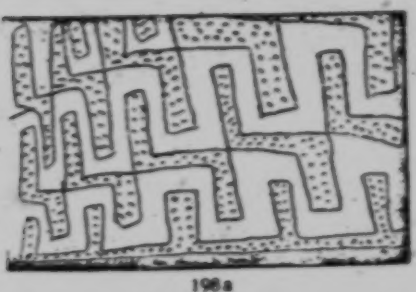
196a1

196a2

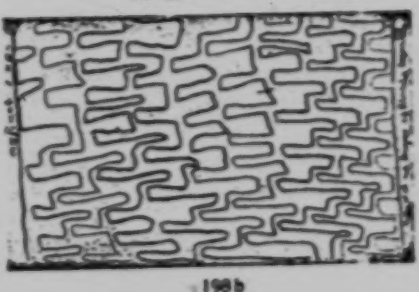
195e2

197a1

197a2



198a



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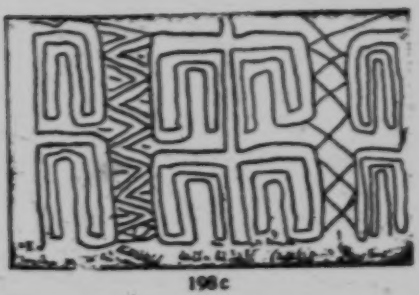

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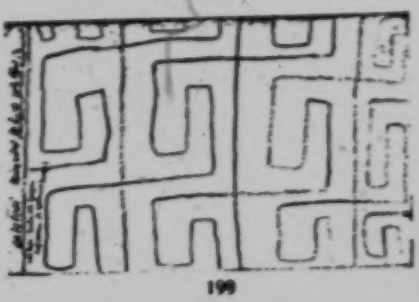

199

Plate XI

201 a1
201 a2
201 b1
201 b2
201 c1
201 c2
200 b
200 a
202 b
202 a
203 a
203 b
204
204 a
206
213

/25 cont./

531/ 285 with outspread wings, not unlike the Austrian double eagle. It is further developed by hooks attached vertically to the side bars; see the drawing in Fig. 189c /see p. 55/ and the carving on the half-gourd in Fig. 189d /see p. 55/. It should be noted here that I received other names for this decoration in simple line execution without the counterpart of two corresponding continuous lines; the decoration in Fig. 189e /see p. 55/ was also called ɓaɗa

[415]

Fig. 106 a-d. Oil gourds, carved.

bleheˊ, haɗoˊ, and ɗomaˊ, the simple serrated pattern (Fig. 189f /see p. 55/; oiɗomaɗeˊ.

7. Serrated patterns ɓaɓaˊ = gavião. Found plaited on baskets (Fig. 190a /see p. 55/), carved on gourds (see Fig. 204a /see p. 57/). The sketch reproduction which follows singly and with counterpart (Fig. 190b /see p. 55/), was also called ɗuɓoɓeˊ. The basket pattern (Fig. 190c /see p. 55/) is similar; the basket patterns in Fig. 190 d and e /see p. 55/ are further developments.

8. The meander, also called ɓaɓa, is found plaited on baskets and fans (Fig. 191 /see p. 55/), carved on rattles (Plate VI /see p. 52/, Fig. 105). The sketch reproduction is given by the left pattern in Fig. 189c.

9. Small spirals. Basket patterns (Fig. 192 /see p. 55/).

10. Spirals standing on the tips. Comb pattern (Fig. 193 /see p. 55/).

11. Pattern of unknown meaning; found plaited on combs (Fig. 194a /see p. 55/), crotchet needles (Fig. 194b /see p. 55/), and bows.

/25 cont./

53/ 12. The pattern probably represents a snake. It is exemplified as a comb pattern (Fig. 195a /see p. 56/). On a crotchet needle (Fig. 195b /see p. 56/), it is present in two varieties, one of which designates the dorsal design, the other the ventral design, on the sucuriu /anaconda/ snake (leĭ). Developments of the decoration are the same pattern (Fig. 195c /see p. 56/ and the two comb /26/ patterns of the Šavajé (Fig. 195 d and e /see p. 56/). Similar decorations are illustrated by Ehrenreich in his "Beiträge," namely, in Fig. 11a as a wasp's nest, in Fig. 11c as a caninanha snake. /Fig. 207 appears here./

13. Comb pattern of unknown meaning (Fig. 196 /see p. 56/).

14. Snake pattern (according to Ehrenreich, "Beiträge," Fig. 11d); represented as a comb decoration (Fig. 197 /see p. 56/).

15. There were delivered to me as plaiting patterns a few other sketches, the originals of which I never saw in plaiting. They all portray the tail of the coati (tšūšŏn-hălălŭ) (Fig. 198 a, b, and c /see p. 56/).

531 I must add here several patterns which may have arisen from the plaiting technique, but which the Indians did not designate for me as plaiting patterns. They are found as carved decorations and drawings.

16. dūlălĭdĭ (Fig. 199) /see p. 56/).

[534] 17. kŏdūnĭ = tartaruga /Chelonia/. Found on rattles (Fig. 200a /see p. 57/) and on half-gourds (Fig. 200b /see p. 57/).

18. kŏdūbŏnălĭblŏlŏdĕ = river turtle. As a filled-in surface found on half-gourds (Fig. 201a /see p. 57/) and rattles, arranged in a row as rim patterns of a half-gourd (Fig. 201b$_{1,2}$ /see p. 57/). Further developed on the gourd rattle (Plate VI /see p. 52/, Fig. 105) and in the Šavajé comb (Fig. 201c /see p. 57/). /Figs. 208 and 209 appear here./

19. ălĭwă = pacu /Prochilodus/ fish. Square standing on the point (Fig. 198c /see p. 56/).

20. Gourd pattern of unknown meaning (Fig. 202a /see p. 57/), with which /Figs. 210-212 and 214 appear here/ the artist in question, as a result of the difficulty of the pattern and in

2 [see p. 60--Analyst]

[Text continues on p. 61]

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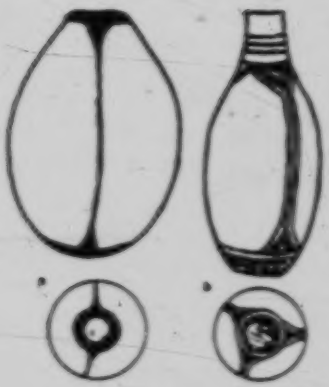

Fig. 207 a and b. Resonance gourds. (Including their bottom surfaces.)

53,
301

Fig. 208 a and b. Ear rods.

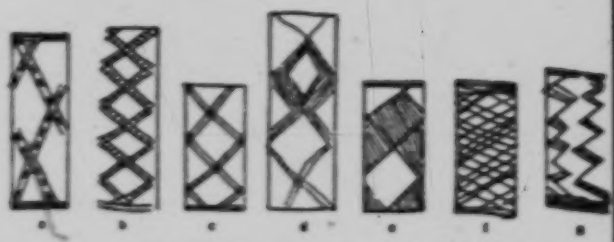

Fig. 209 a-g. Ear rods.

[Hk]

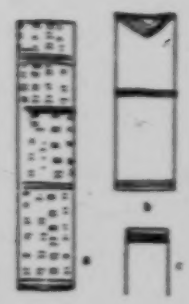

Fig. 210 a-c. Ear rods.

Fig. 211 a and b. Ear rods.

Fig. 212. Gourd ladle.

Fig. 214. Gourd ladle.

/26 cont./

spite of two attempts, did not quite succeed, is similar.

21. The cross, lālădjā = urubu. Found as gourd-carving on a rattle (Fig. 203a /see p. 57/) and as a sketchbook drawing (Fig. 203b /see p. 57/). According to Ehrenreich ("Beiträge," Fig. 16c) a lizard is represented in the form of a cross.

/27/ I furthermore obtained a gourd (Fig. 204 /see p. 57/) which bears no fewer than 20 different figures, five of which are patterns discussed above. The individual figures are as follows:

a) ŏāoă = gavião; b) dōlĕ = parrot; c) ăndādōlă = arara; d) lālă = urubu; e) kŭōlĭ; f) klāŏbĭ = monkey; g) wātĭ = stag; h) tĭlŭ = excrement; i) krādjăĭqŭ /Fig. 215 appears here/ = sexual parts of the Karajá Indian women; k) bĭŭ = rain; l) bĕnŭ = navel; m) ōmālūdĭ; n) djūĕtă = piranha; o) kjŏlŏză = dog; p) ūōhŭ = arrows; q) dōnōlĭ = lance; r) ŏdābŭlă; s) ŭōmă; t) hādŏ = house; u) kŏdūnĭ = tartaruga.

Unfortunately it was broken on the journey, so that, apart from the plaiting patterns, only the figures a, e, k, l, o can be recognized with certainty.

2. Carved decorations

are in part different from these plaiting patterns; they show quite distinctive features. Two half-gourds have distinct edge strips (Plate XI /see p. 57/, Figs. 201a and 202a). Two gourd containers for feathers are decorated with strange decorations (Plate XI, Fig. 205). The gourds for oil bear the ornamentation on the /Figs. 216 and 217 appear here/ upper part around the opening, usually in four parts (Fig. 206 a to c/see p. 57/), rarely with more parts (Fig. 206d /see p. 58/). The resonance gourds for the signal trumpets are decorated over the whole expanse, in two parts in Fig. 207a /see p. 60/, in three parts in Fig. 207b /see p. 60/. Of other carvings only carved ear-rods are found. These have the following decorations; spirals (Fig. 208a /Figs. 218-220 appear here/ and b /see p. 60/), intersections (Fig. 209 a to g /see p. 60/; the decoration in Fig. 209f was called ĭlĕdĭlĕgă),

1/A, 2/A [see p. 62--Ana/yrt] [Text continues on p. 63]

/27 cont./

531
415

Fig. 215 a-c. Gourd ladles.

Fig. 216 a-c. Gourd ladles.

Fig. 217.
Gourd ladle.

Fig. 218 a and b.
Gourd ladles.

Fig. 219.
Gourd ladle.

Fig. 220.
Whole gourd,
viewed from above.

/27 cont./

531/ horizontal sectioning (Fig. 210a to c /see p. 60/), vertical sectioning (Fig. 211a and b /see p. 60/).

3. The half-gourds and whole gourds decorated by painting have a quite different character.

[415] Only one gourd ladle colored with paint is found (Fig. 212 /see p. 60/). It shows a black edge, simple zigzag line, and a cross in the middle.

/28/ All the others show poker work. Fig. 213 (Plate XI /see p. 57/) represents the first attempt at this by a small girl. The gourd ladles are very diversely decorated. The edge has a row of triangles (Fig. 214 /see p. 60/), or tree-like [illegible]ched figures usually extend from it toward the center (Fig. 215 a to c /see p. 62/). /Fig. 221 appears here./[2A] The patterns in Fig. 216 a to c /see p. 62/ are arranged in horizontal strips, in Fig. 217 /see p. 62/ in vertical strips. In Fig. 218 a and b /see p. 62/ the whole surface is filled in with one pattern, in Fig. 219 /see p. 62/ with different patterns. Plaiting patterns are represented only in Figs. 216c and 219. Whole gourds are either decorated only on the upper part (Fig. 220 /see p. 62/), or in a central zone reaching around them (Fig. 221 a to c /see p. 64/; b and c with three parts), or only on two opposite sides (Fig. [415] 222 a and b /see p. 64/). The water-carrying vessel of the Šavajé (in Fig. 223 /see p. 64/) shows very crude poker work.

531/ 462 [512] 173 4. The artistic activity of the women is quite different from this of the men. It is very rare and in part has been taken over from the Brazilians. The women do not use the patterns of the men. It must be said that the women stand far behind /Figs. 222-224 appear here./[2A] the men artistically; for although they also plait and make pottery, they decorate their products only in the rarest cases. Homemade decorations are found on a mat, the apron of a clay doll, and on spinning whorls. The mat 531/ [245] (Fig. 224 /see p. 64/) is patterned by plaiting in bundles of black-dyed fibers in the fashion illustrated. One sees immediately that on the right the upper pattern is the negative of the lower one. On the doll's apron (Plate II /see p. 48/, Fig. 26) the red and

[2A, 2A] [see p. 64--Analyst]

[Text continues on p. 65]

/28 cont./

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Fig. 221 a-c. Three whole gourds (b with bottom view, c unrolled).

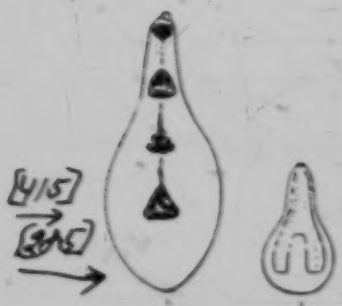

Fig. 222 a and b. Whole gourds.

Fig. 223. Water vessel.

Fig. 224. Decorated mat.

/28 cont./

black decorations are somewhat reminiscent of the decorations of the men. The clay spinning whorl (Fig. 225a) is provided on one surface with fine incising which is arranged in two concentric circles, with

Fig. 228 a and b. Small clay utensils for play.

Fig. 225. Spinning whorl, a) of clay, b) of white earth.

Fig. 226 a-d. Tobacco pipes of clay.

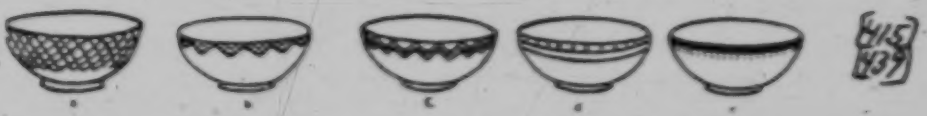

Fig. 227 a-e. Decorated eating dishes, export goods.

four spokes divided up several times, in between. /29/ The spinning whorl made of white earth (Fig. 225b) has a circle cut into it on both sides, from which rays extend. These indentations are made red and black.

The decorations on the clay tobacco pipes and the clay bowls were probably taken over from the Brazilians.

I found clay tobacco pipes only in the villages near S. Jose. They were evidently taken over altogether, and with them the ornamentation as well, from the Brazilians. It is true that their form is now made by the Indians rather differently from the Brazilian form, with a wide base which is lacking in the Brazilian one (Fig. 226 a to d).

/29 cont./

531 415 [524] Clay bowls, in export form and decorated with red paint, were also produced only in the uppermost villages and actually as export goods. The decorations are limited /Fig. 227 appears here/ mostly to the upper edge; only rarely do they extend farther down. Despite their simplicity, they have a very pleasing effect (Fig. 227 a to e /see p. 65/). Moreover, a crudely decorated play-bowl of the Karajá (Fig. 228a /see p. 65/) and a small clay bowl, likewise painted on the outer surface with red patterns, which comes from the Šavajé living with the southern horde of the Karajá (Fig. 228b /see p. 65/), were found.

000 /Appendices I, "Distribution of the Objects and Drawings among the Individual Tribes," II, "Index of the Figures and Patterns Drawn by the Same Persons," and III, "Systematic Index of the Objects Represented," pp. 30-31, have not been translated; see the foreign text./

/11 cont./

291 Clothing. The men go about completely naked, but tie the foreskin over the penis glans with a black cotton thread, like the end of a sausage (Pl. I /see p. 103/, 1). The women wear the nantŏ, [824] a kind of sash made of the bast of the jangada tree (Apeiba jangada). [289] /Fig. 2 appears here./ Softened in water and beaten and dried with flat stones, it acquires a high degree of pliability and a gleaming white, almost cloth-like appearance, very similar to the Polynesian tapa cloth made in the same way. A piece one span wide and 1 1/2 meters long is placed around the hips, both ends drawn be-

302 ●531

Fig. 1. Body painting.

291 tween the legs from back to front and knotted below the navel, so that the ends hang down to the feet. When sitting down, the ends are thrown back under the seat (Pl. I /see p. 103/, 2).

This primitive costume is supplemented by various arm and leg bands which represent a special tribal peculiarity.

854 291 Soon after birth the lower arm and lower leg of the child are wrapped with heavy black cotton cords (aʒonrubĕ), while a band five centimeters wide and likewise black is put around the body (uaitākauí) (Pl. VII /see p. 109/, 3 and 4).

/17 cont./ Elegant

50] oars are painted black. The middle third of the blade is covered
●[53] by a decoration made up of black zigzag lines and dots on a white background (see p. 49).

411 The weapons of the Karaya are still the original ones throughout.

The bows (ʒuahĕtĕ) are of various sizes according to the age and strength of the owner. The longest of the collection measures 220 centimeters, the shortest child's bow 70 centimeters. They
[824] consist in part of the wood of the brejauba palm (Astrocaryum sp.) or the so-called pau d'arco (Tecoma sp.). The front side is usually somewhat smoothed down, the ends tapered with thornlike, offset tips (Pl. VI /see p. 108 /, 1).

411 /18/ The string (mahũga) and the way it is fastened show
284 certain peculiarities similar to those found among the Guiana
824 tribes. The material is embira bast (Malvaceae sp.), the leaf fiber of a Bromelia (caraguatá) or that of the pati palm (Syagrus botryophora). The length of the string twisted from it exceeds that of the bow by six to eight times. Of a appropriate thickness at one end, it tapers more and more toward the other, finally ending in a thin thread. The strong end is wound around the upper tip of the bow. From there the string goes directly to the lower end and along the front side of the bow upward to about the middle. Then it runs back again and is wound fast around the lower part of the bow with its thinner end. The last, thread-like part hangs down, decorated with a feather tassel.

In order that the wound end does not slip up, it is wound at the place of the curve with a layer of maize leaves which are tied fast with black cotton cords. Sometimes the ends of the bow are also wrapped with thin white threads below the tip. A similar, but looser cotton binding ties the part of the string running on the outside of the bow to the bow wood. This prevents too great a strain on the string. If the upper end of the string breaks, a replacement can easily be brought up by unwinding from below. A break at the lower end is not easily possible because of the counter pressure present there.

/18 cont./

411 The form of the arrows (uehẽ) is very manifold.

The shaft of the arrow consists of two pieces, a lower one of cane and the one inserted in it of wood. The latter bears either a special tip or, sharpened and correspondingly shaped, serves in some way as one itself.

In general the length of the cane shaft amounts to two-thirds of the length of the whole arrow, and that of the wooden shaft one-third.

411 239 The feathers of the lower cane-end are always placed so that their uppermost tip, wound around itself, lies at the level of the notch. The quill describes a 1/8 to 1/4 turn around the shaft. The heavy arrows, especially those provided with a broad cane tip, usually have a heavier winding of feathers.

Through the twisting of the feather tip, the outer feathers of the quill are sharply bent outward. The inner feathers are cut off short in order to lie closer to the shaft.

In the case of many arrows the lowest piece, which bears the notches and feathering, is separately inserted into the cane shaft. Probably the original arrow end was split here during the cutting or bending the bow and was supplemented by an insert.

411 239 284 [531 534] The feathers are tied with black cotton strings, between which are usually placed small red and yellow decorative feathers. The attached pieces are held together by waimbẽ (Philodendron sp.) bast bands. The feathered part of the cane end often has crossbands touched up with red lacquer (tamararu).

411 [126] The following arrow types are represented in the collection:

1. War arrows, with point made from the tail-spine of a thornback, 150-180 centimeters long, two-thirds of which makes up the cane shaft. The spine, six to eight centimeters long and supplied on both sides with countless small barbs, is tied to the wooden shaft with thread and wax in such a way that the lower part projects as a long barb. The wooden shaft itself is painted with red lines, wavy lines, and dots (Pl.V)/see p.108 /, 8).

2. War arrows with cane tip cut in the shape of a knife, related to the Borcro arrows in their form. Total length 140-160 centimeters, of which the cane shaft takes up only one-third. On the upper end of the 3/4 centimeter thick wooden shaft made

/18 cont./

411 of smoothly planed jeriva palm wood, the knife-shaped taquara splint, 30-40 centimeters long and 10-30 centimeters wide, is tied with waimbé bindings (Pl. VI /see p. 108/, 9).

On one specimen the short cane shaft is decorated with plaiting in simple rectangular patterns.

3. Hunting arrows with bone points (from the tapir and deer), otherwise of the same length and execution as No. 1. They also have red painting on the wooden shaft.

4. Hunting arrows with point of bird bone. Cane shaft two-thirds, palm-wood shaft one-third of the total length of 160-170 centimeters.(Pl. VI, 4).

5. Fishing arrows, whose ends of palm wood serve at the same time as points, 150-160 centimeters long.

6. Hunting arrows with knife-shaped palm-wood tip which makes up one-third of the total length of 160 centimeters (Pl. VI, 2 and 3).

7. Arrows with simple cane shaft, which bears a wooden cylinder instead of the point, to catch smaller mammals alive. Length 125-137 centimeters. Around the feathered shaft part a black band-decoration runs spirally (Pl. VI, 5).

8. Children's arrows occur in three types. The simplest are split leaf-stalks of the uaguassú palm, 90-95 centimeters long and weighted with wax. Others 140 centimeters in length are sharpened cane sticks. Finally those that are 150 centimeters long with a pointed wooden end are more finished.

Weapons for hand-to-hand fighting are clubs (hãte) and spears (tonâri).

Of the former there are two forms:

1. Flat, shovel-like clubs. A quite crudely worked specimen with slightly curved hand-grip and oval blade was obtained among the Karayahi.

I am grateful to Dr. Leite Moraes of São Paulo for two excellent pieces of this type.

The war club of Chief Ambura (Village IV of the Sambioa) is a showpiece of the Indian weapon industry. It is 165 centimeters long, of hard Tecoma wood. The grip, from the knob

● [531] of which two black tassels decorated with snail shells hang, is

/18 cont./

411 wrapped with decorative plaiting in a lozenge pattern. The
●[531] four-sided, prismatic blade, which broadens towards the bottom and has sharp edges, runs out into a lancet-shaped point (Pl. VI /see p. 108/, 11, 12).

/19/ The palm-wood club of the Šambiao chief Roco (Village I) is of similar form but much smaller (121.5 centimeters long). Its blade has an elliptical cross-section. The plaiting pattern is simpler.

On both the plaiting is tied on the lower part by a broad red cotton binding ending in tassels.

2. Round clubs of various lengths (95-137 centimeters).

They are stick-shaped with a knobby, broadened end-part which runs out into a flat knob. The handle end also has a knob-like projecting part.

They are either smooth or, more often, provided with longitudinal grooving, which sometimes extends over the whole length of the weapon, sometimes only over the lower part. On the most beautiful specimen the grooving is interrupted on both sides by a smooth strip one centimeter wide, in which small holes are sunk at finger-width intervals (Pl. VI /see p. 108/, 13).

Finally, the 2-2 1/2 meters long, feather-decorated thrusting lances (Pl. VI /see p.108 /, 10) are part of the war armor.
[237] The shaft is of palm wood, the 15-20 centimeter long tip from the thigh bone of the jaguar or deer; below the beginning of the latter, two long dangling feather-tassels are tied on with cotton
[531] bindings. On the larger spears the whole upper third of the shaft is surrounded with plaiting in zigzag patterns (snake decoration). Small red feather wreaths encircle it at the top and bottom.

[191] Arrow thrower (throwing board) (kâobi). After we had found this instrument, almost forgotten in South America, still in use among the Xingu tribes of the Kamayura, Auetö, and Trumai, I was surprised to find it again in exactly the same form on the Araguaia. Only its execution is somewhat cruder. The stick-shaped part with the bone hooks set in it is round in the upper third, the rest worked into a hexagon.

/19 cont./

415 1. The most common form can be described as two truncated cones with their bases touching. A tall model with a narrow opening and a shorter one with a wide opening are in use.

2. Wide open, deep bowls of similar basic form serve as cooking pots.

3. Flat, round plates, perhaps imitated from European forms.

4. Low elliptical double bowls with a partition running lengthwise.

5. Cylindrical pots with bent or projecting rim.

[191] 6. Small bowls (uatiui) with three feet, used especially by children; an analogous form is found in Ecuador.

7. Clay spoons.

The vessels do not have handles; instead bast cords are wound around the neck of the pot or drawn through the edge.

[824] The gourd bowls (ïïa) (fruit of Crescentia cuyete) also belong among the vessels. They are not found here in the size and diversity of form as among the Xingu /20/ tribes by far. On the other hand, they are much more carefully prepared and dried, and possess incomparably greater durability. They are usually [53] blackened inside and out and provided with engraved decorations (Fig. 6 /see p. 38/ and Fig. 10 /see p. 47 /). Painted gourds, like those of the Xingu tribes, do not occur.

415 In their natural shape, i.e., not cut through and provided
534 with a round opening only at one pole, and also with hanging cords (Pl. VIII /see p. 110 /, 7), they serve as bottles or containers for smaller /Fig. 5 appears here/ objects, such as seeds, decorative feathers, and such things; with a wooden handle and the seeds left inside, or pebbles, they serve as a dance rattle (uärŏ). [531] As such, they are often decorated with bands of feathers hanging down (Pl. X /see p. 112/, 1 and 2). /Fig. 6 appears here./

285 Plaited work, in view of the inexhaustible wealth of plant material which the bounteous nature of South America puts at the disposal of the savage primitive inhabitants, occupies the most prominent place in Indian home industry. Actually it forms the yardstick of the culture of these tribes. The Karaya are second to no other nation in this art, but their works are distinguished

/20 cont./

285 less by decorativeness than by practicality, care in execution, and diversity of form.

[824] The leaves of the uaguassú and buriti palms serve them for making mats. The diagonally plaited leaf pinnae of the former provide, as was mentioned above, an important material for

415

Fig. 5. Types of clay vessels (1/6).

[531]

Fig. 6. Gourd bowl with decorations.

285 house construction. These simple mats are also used for floor covering; because they are so easy to make, they are usually put together at the moment of need.

The true mats (esteiras), which are used as an underlayer while sleeping and as tent roofs, are made from the finely divided fan-leaves of the buriti palm. The tender fibers, split lengthwise, are always stored for use in braidlike plaited skeins.

/21 cont./

285 lengthwise. The sides and the double bottom are formed by the leaf pinnae crossing twill-like (Pl. VIII /see p. 110/, 17).

3. Rucksack-like bags with cords to hang them up (mansi) are made out of buriti leaf-fibers. Black waimbē strips are plaited in longitudinally (Pl. VIII, 15).

4. The elastic, bottle-like baskets of buriti leaf-strips in twill plaiting (moti) present a peculiar shape. In the smaller specimen the expansibility is increased by tying a row of new leaf-strips below the neck, which are knotted to each other above the base strips (Pl. VIII, 9 and 11).

[415] 5. For the storing of feather ornaments and the like, there are the double baskets of uaguassũ pinnae in an elliptical shape. They consist of two completely equal halves, one of which is pushed over the other as a cover (uarabehã). The leaf strips, each covering half of the other, are sewed together over an elliptically curved palm-wood edging as a rim. A longitudinal stick gives the bottom solidity and is connected with the other half by a string (Pl. VIII, 6).

6. Boat-shaped hanging baskets (lala) of carandasinha leaves. In the more complete specimens the edge formed by a split leaf-stalk is covered with black jangada bast and provided with a similar hanging-cord. The plaiting shows a rectangular
• [531] mirror-pattern, in which a cross decoration is drawn with red lacquer (Pl. VIII, 6).

[415] 7. A large, rectangular bag with carrying band serves for storing tobacco. Two pieces of palm leaf are fastened together with a middle rib to make one long side of the bag. Their pinnae are interwoven and with their knotted ends form the opposite long side (Pl. VIII, 12).

8. The small tobacco pouches of the men, made out of carandasinha, are very nice. A continuous piece provides the front and back sides, bottom, and cover-flap. The side parts are sewed in separately with a strip running over the bottom. The entire plaiting is horizontally running twill.

9. Small baskets of split cane with a rectangular bottom, but round opening, in three-splint twill plaiting. The sides show

/22 cont./

286 is wound around these without crossing and thus consists of two parallel rows of thread. The woof threads are now led in pairs from top to bottom with a long needle and knotted to a pair of warp threads one after another. Two woof threads always encircle two warp threads. Their distance from each other is always twice as great as that of the pair of warp threads. The woof threads are knotted at both edges.

Since various colors are chosen for different warp strands, one gets "redes" with red and black stripes. The background color is usually white.

On the same apparatus, however, real weaving of a taffeta-like texture can also be made. For example, the above-mentioned "rede" of the Yavahē consists of such material. Also the strong

[283] [532]

Fig. 7. Spindles (1/4).

[482] [531] [237] Also the strong carrying-bands of certain baskets, the black forehead-bands decorated with mother-of-pearl disks (Pl. VII /see p. 109/, 7), the black body-bands for children (Pl. VII, 3, 4), and the dance belts decorated with feather strips hanging down are made in this manner.

In this smaller weaving a single continuous woof thread runs through the whole warp. It was not learned whether special, handier tools were used for this.

The arm cuffs and leg bands are knitted over a heavy, cone-shaped wooden block (kauarũ) with a crochet needle (desi-tan), now usually of iron, insofar as this is not done on the body itself (Pl. VII, 9).

283 [301] The long fringe hangings falling over the chest and neck (Pl. VII, 2), as well as the shorter ones which are tied under the knee, a popular adornment for young people, are simple knotted work. Two strong parallel strands are entwined with a number of

/24 cont./

535 often bear rattles of Thevetia pods. Other belts are entirely made up of the latter (Pl. X /see p. 112/, 8-10).

Around the knee or ankle joints the dancer places bands from which strands ending in rattles and tufts of feathers hang down. They are held apart by a horizontal wooden stick and are sometimes covered with a thick layer of white down feathers (Pl. X, 4).

412 531

301 937 939

Fig. 9. Comb (1/4).

Necklaces in their original form are no longer seen. Pierced animal teeth and stones, shell disks, etc. have long been supplanted by glass beads imported in great quantities. The white and black beads of the cheap "rosaries" widespread everywhere

415 531

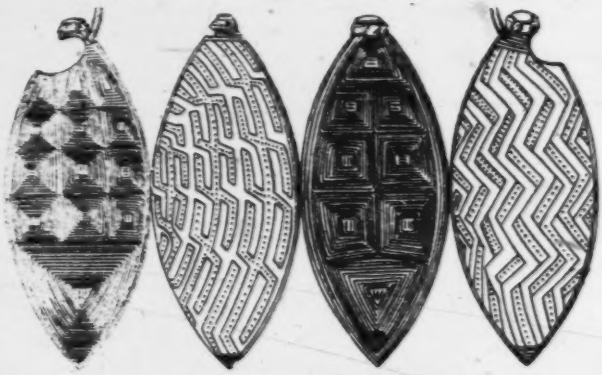

Fig. 10. Decorations on the gourd vessel of Pl. VIII /see p. /, 7 (1/4).

301 in Goyaz are the most prized, but they are strung in a manner corresponding to the national taste. A whole series of short strings goes around the neck as tightly as possible (cf. Pl. II /see p. 104/, 2; III /see p. 105/, 1). From the lowermost hangs a number of small chains which have small fruit shells or tufts of feathers at the ends.

/24 cont./

412 Combs (ʒẽhŏ), the only toilet articles, but much used, are made in the most varied sizes. The largest specimen in the collection is 18 centimeters wide and 17 centimeters long. There are pieces twice as large, however. A converging row of sharp palm wood or /Fig. 10 appears here/ taquara splints are held together by two pairs of parallel cross-sticks. A plaiting of black or white cotton threads in various patterns drawn through the space between the latter serves for stability. Sometimes small feather tassels hang from the two upper corners (Fig. 9 /see p. 47/).

534 Musical instruments are represented in the collection only by a trumpet (adžuranẽ) (Plate X /see p. 112/, 7). It is a large gourd bowl with openings at both ends. A taquara reed with a slit at the side is stuck in one as a mouthpiece.

Furthermore, simple Pan flutes of taquara are in use.

● 531 Artistic activity. The ornamentation of the Karaya consists
532 of patterns in zigzag lines, crosses, dots, lozenges, and peculiar interrupted meanders, while rectangles and triangles appear only accidentally (e.g., through filling in other figures), and circles are completely lacking (Fig. 10 / see p. 47/).

/25/ As in the ornamentation of the Xingu tribes, here, too, the basis for these apparently completely arbitrarily chosen geometric combinations are quite definite, concrete models whose most typical characteristics are reproduced in them in a stylized manner.

/25 cont./

531 Unfortunately it is not always possible to ascertain with certainty
534 the pertinent natural object. The following patterns, whose meaning was determined, suffice, however, for an explanation.

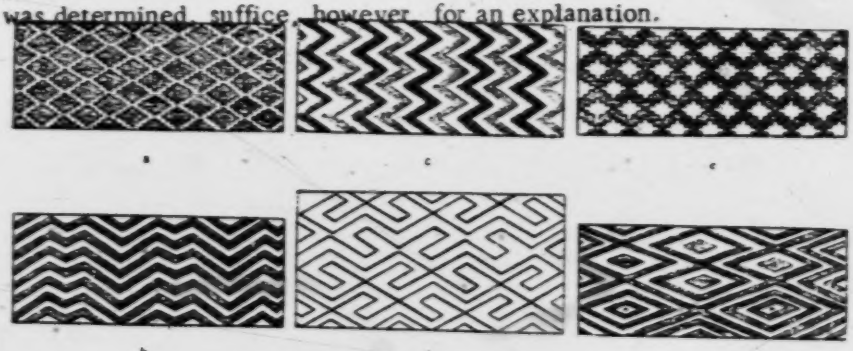

Fig. 11. Comb patterns

The oar patterns (Pl. VIII /see p. 110/, 1-3) all represent fish; likewise the feather mosaic designs of some of the dance helmets (cf. p. 72).

[823] The frequently appearing cross (cf. Fig. 16c /see p.63 / and Pl. VIII, 6), which has given rise to airy hypotheses so often in America, is nothing here but a species of lizard (uatä-9ä).

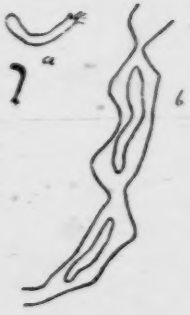

Fig. 12.

Anyone who has seen the large wasp nests of the camp-forests with the blunt knobs will immediately recognize this mark in the comb ornamentation (Fig. 11a).

As especially characteristic there are still to be mentioned the bat (turehereko, Fig. 11b), recognizable by the outstretched wings, as well as the snake patterns, which occur the most frequently. Thus Fig. 11c is the rattlesnake (Crotalus horridus); Fig. 11e the caninanha (Spilotes).

Other snakes are represented by Figures 11d and f.

532 Real drawings of human beings and animals, like the ones known to us in such excellent execution by the Bushmen and Eskimo, do not seem to occur among the Karaya. Nowhere did we see strikingly reproduced representations painted in the sand or carved in trees with a few strokes, like the ones which so often aroused our attention among the Bakairi and Mehinaku /Mehinacu/ of the upper Xingu.

[Plate VI. Karaya. (Cont'd.)]

/78 cont./

411

2, 3. Arrows with palm-wood knives (1/6).

4. Arrow with bird-bone tip (1/6).

5. Bird-arrow with blunt, knob-shaped tip (1/6).

6. Throwing board (1/6).

7. Arrow thrown by it, with blunt wooden tip (1/6).

8. War arrow with ray-spine tip (1/6).

9. War arrow with taquara-cane knife(1/6).

●[531] 10. Lance with shaft-plaiting (1/9).

11. Flat club of the Šambioa chief Ambura (from the collection of Leite Moraes (1/9).

12. Plaiting pattern of the latter (2/3).

13. Grooved, round club of Ambura (1/9).

/79/

Pl. VII. Karaya. Cotton Work.

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291
301

1. Large black and white striped sleeping-mat or cape (1/8).

2. Fringed hangings of twisted cotton thread to be worn hanging down from the neck over the chest and back. Dyed with urucú red (1/8).

3, 4. Black, closely woven body-belts for small children (1/8).

5. Black tassels with pierced snail shells tied on in pairs with plaited cords taken doubled. Worn by small children around the neck (1/6).

6. Knee band of unmarried persons (1/8).

7. Black, closely woven forehead-band with rectangular mother-of-pearl disks sewed on (1/8).

8. A pair of tightly knitted, red, lower-arm cuffs, mark of the unmarried state (1/6).

Pl. VIII. Karaya. Oars, Gourds, Plaited Work.

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1-3. Oars with fish patterns (1/9).

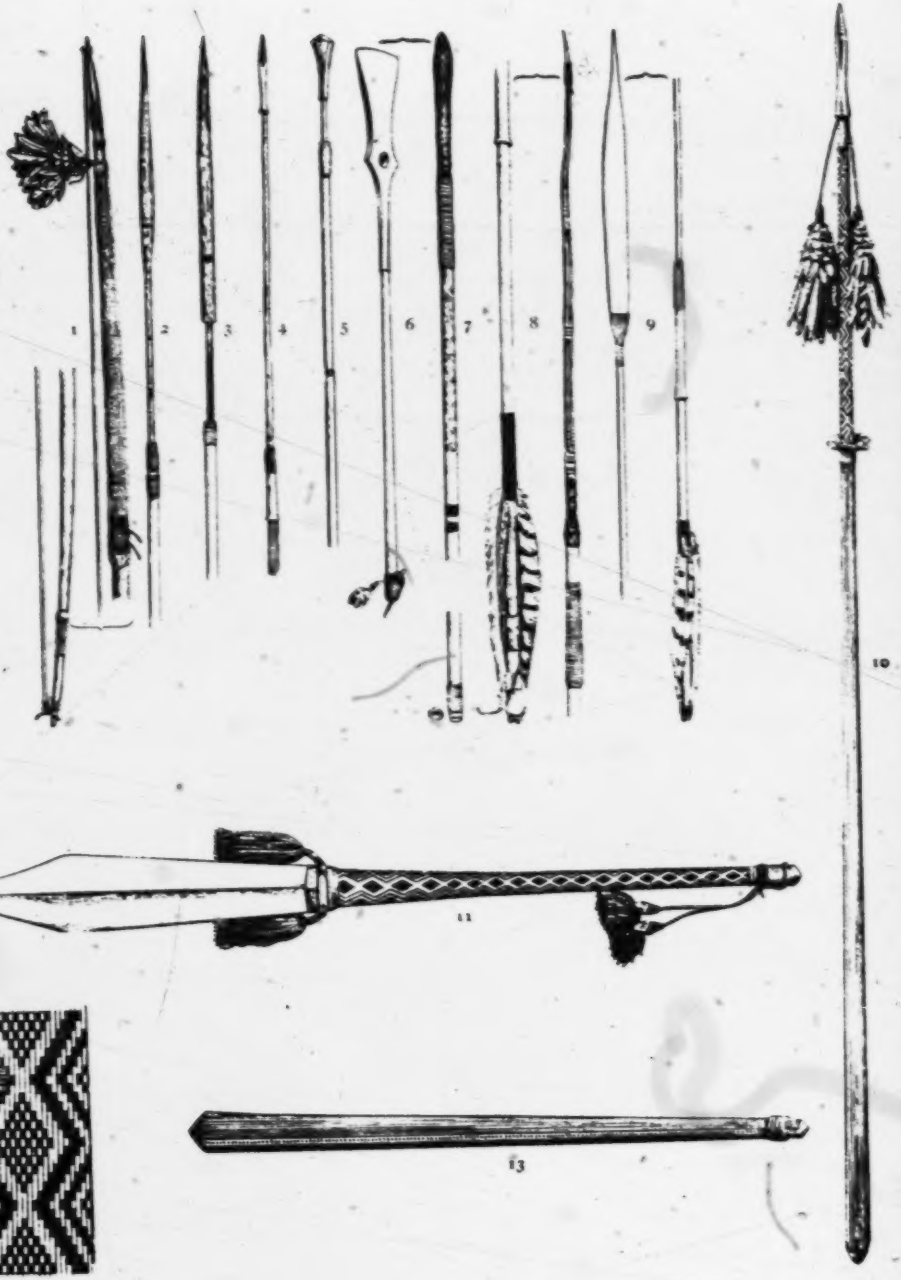
4. Cassava grater (1/9).

Small tobacco pouch (1/8).

Plate VI

411

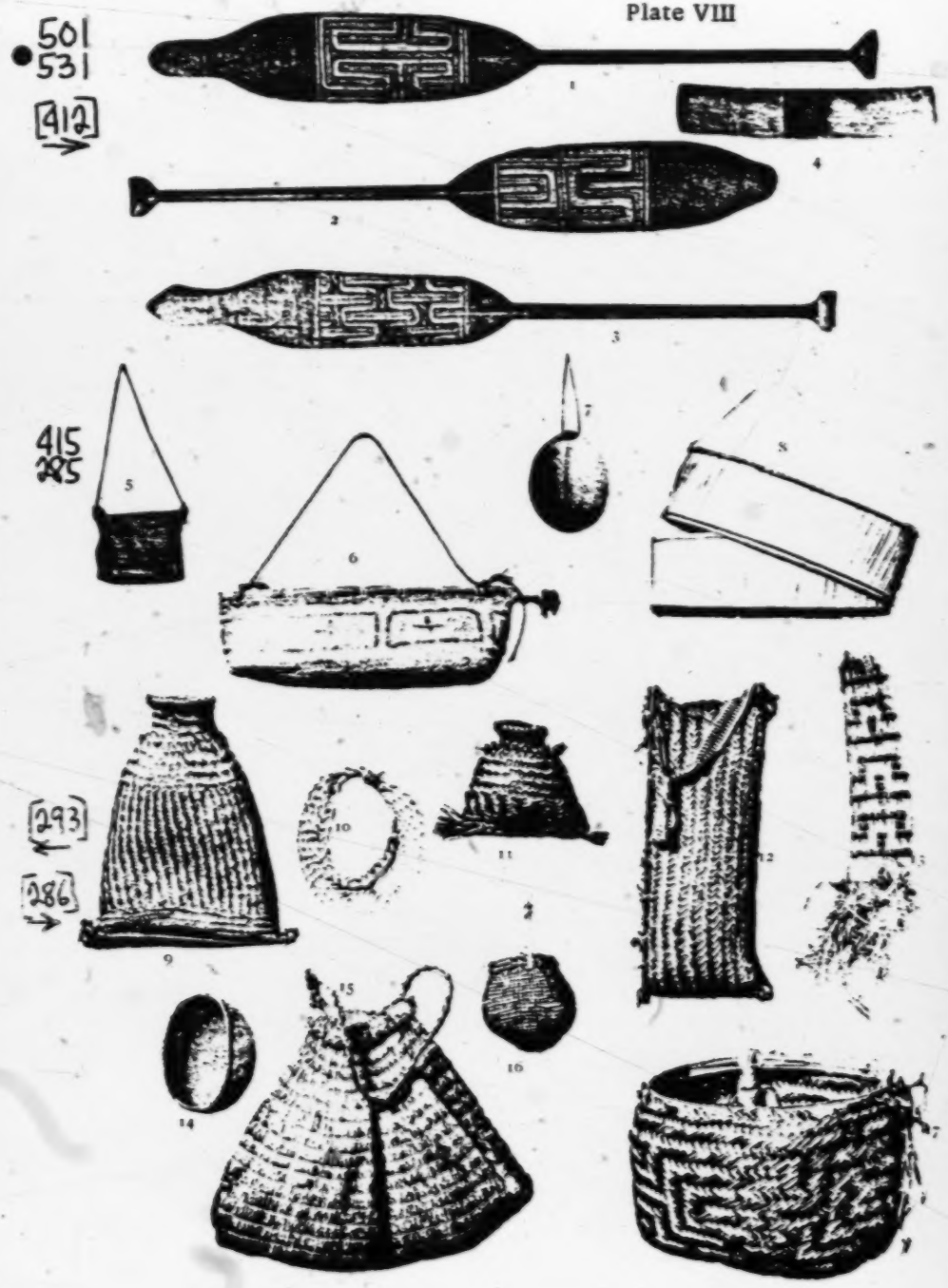
[531]



[531]

4. Ehrenreich 110 E-5 (1888) 1891 SP9 Caraja SP9

Plate VIII



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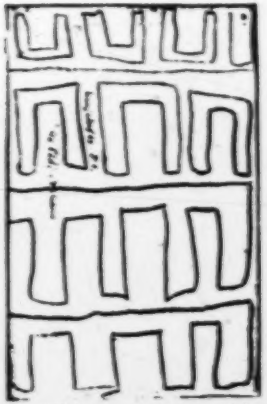
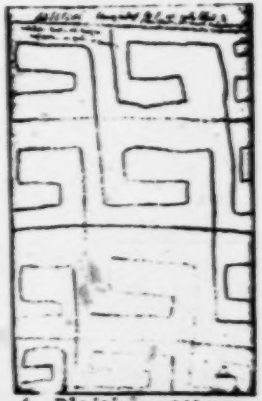
5: Krause--14 E-5 (1908) 1911 SP9 Caraja SP9

1. Koduni masked dancers.

2. Ladeni masked dancers.



3. Plaiting pattern: dogfish.



4. Plaiting pattern.

/Pl. 20 precedes p. 81./

5. Krause--15 E-5 (1908) 1911 SP9 Caraja SP9

Plate 21

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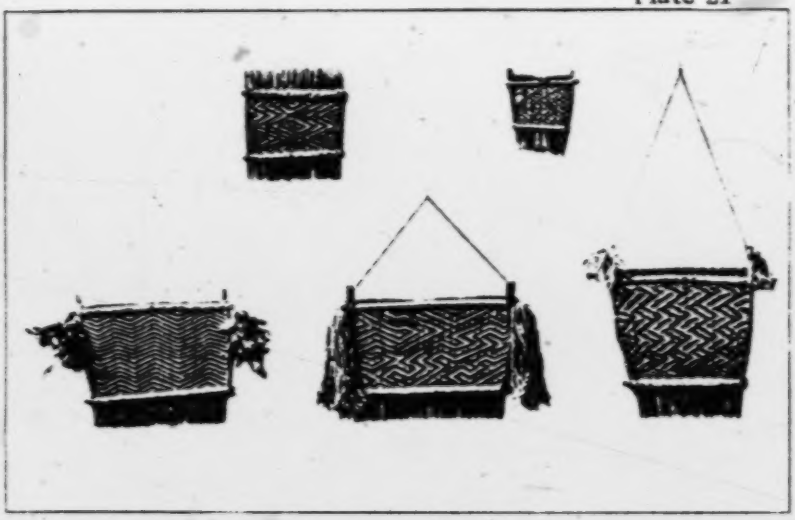
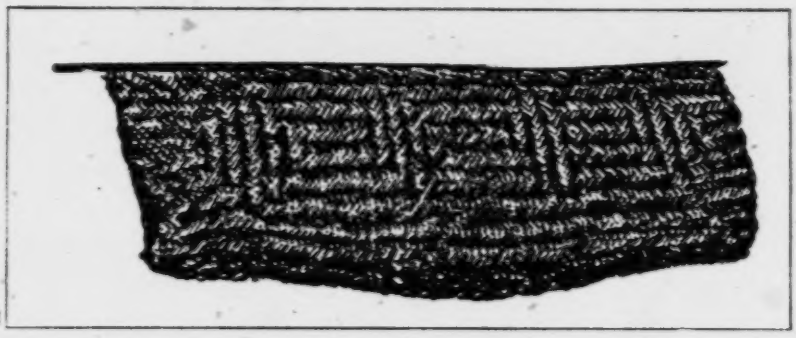
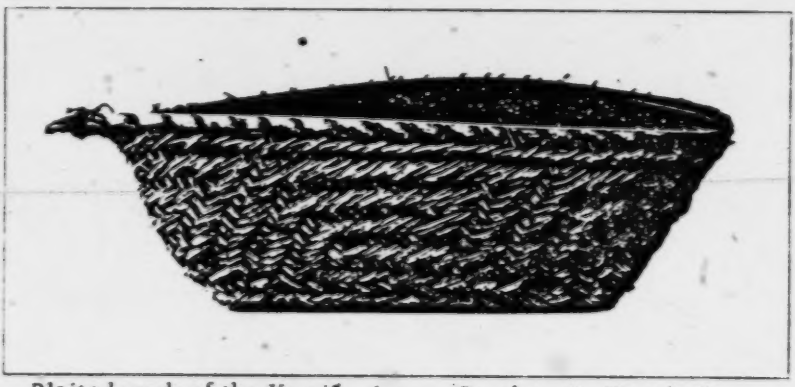






Plaited work of the Karajá: 1 a-e: Combs. 2. Fly whisk.
3. Oblong basket.

/Pl. 21 faces p. 84./

/198 cont./

342 of the Karajá seem to us an impoverished form; significantly,
184 the ridge beam is preserved only in the mask house. The
197 mixed houses are thus of Indian origin, though, as far as the separation of wall and roof is concerned, with Brazilian influence.

342 Interior arrangement. The houses are very nicely cool, and the covering, if, as in the rainy season, it is more carefully made,
352 is rainproof. The floor is covered with large mats. These buriti-
[513]

[531]

Ill. 22.
Patterned sleeping mat for girls. Karajá.

fiber mats (bũlẽ́) serve as sitting and sleeping mats. On one of their long sides the fibers protrude as long fringe. My largest mat is four meters long and 1.70 meters wide. Smaller mats, which are patterned by black bast-strips plaited in, are rare (Ill. 22, girls' sleeping mat).

352 The sleeping areas are very simply furnished. To sleep, one
513 stretches out on the floor on a mat and covers himself with the other half of the mat or the rĩĩṍ (see below /see p. 93 /). Sometimes the legs are drawn up in the side position, the one end of the rĩĩṍ put over the feet and the other over the head, so that the entire body is protected from dew and mosquitoes. I did not see wooden cylinders as neck supports, which Ehrenreich mentioned. It is very possible that they have these, for they like to put the head high when sleeping.

/211 cont./

visit, the chief's wife combs and oils their hair.

412 303 The combs (zĩhŏ) consist of flat, sharpened splinters of palm wood, more rarely of taquara, which, with the flat sides laid on one another, are held together by two pairs of little sticks, one of which is fastened at the upper edge and the other at one-third of the height from the points. These splinters are interlaced with cotton threads in patterns. On either side two or three splinters project a bit above the upper edge. These extensions often bear bunches of feathers or red-colored cotton tassels and are usually connected with one another by a suspension thread. On the outer

415 531

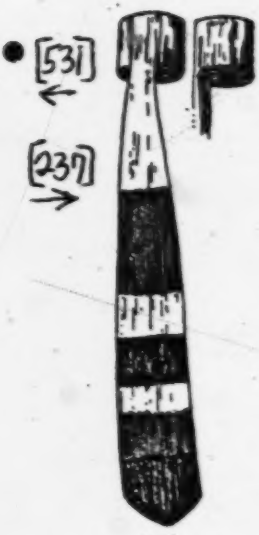
Ill. 39 a, b.
Gourd vessels for hair oil.

412 [303] side of these lateral splinters, between the two cross-sticks, several intersecting threads are often stretched. The combs are always one-sided; only in the village on the Tapirapé mouth did I acquire a double-sided comb (Pl. 21, Ill. 1e). The shapes of the combs may be traced back to three basic types: a simple rectangular comb, wide combs with small curved lateral rods and converging teeth, and finally trapeze-shaped combs (Pl. 21, Ill. 1 a-d).

303 [824] [415] [531] The hair oil (tālĩ) is made from the seeds of palm fruits. The fruits of the coceiro (āhădĕtĕ), as well as of the tucum palm (hālũ), were mentioned. The oil is stored in special whole gourd-vessels (tālĭlŭkŭ), which are usually decorated with large designs made by peeling off the upper layer of the gourd rind (Ill. 39 a, b). Tufts of raw cotton are tossed into these oil-filled gourd vessels and now become saturated with oil. They

/222 cont./

¥301 latter are sometimes cut off obliquely at the bottom (Ill. 58 b, c). Older bachelors wear plugs which do not differ essentially from those of the married men (Ill. 59 a, b). The married /Ill. 60 appears here/ men likewise wear wooden plugs which in the beginning still resemble the forms worn by the older youths, but later become ever shorter and thicker, and finally, in the case of older men (from about 50 on), consist of a button 1.8 centi-



Ill. 61.
Painted wooden lip-plug.

Ill. 62.
Stone lip-plug.

Ill. 63.
Ear covering with double feather wreath.

meters in diameter, which sometimes still has a little point in front at the lower edge (Ill. 60 a-d).

[531] On special occasions painted wooden lip-plugs are said to be worn by young people; I never saw such specimens, however. In the first village, the boy Mauzí, on the day after he had told me this, had his plug painted "as it is done farther [532] downstream" (Ill. 61). Among the wax reproductions of dance figures which I was able to acquire among the Karajá, there is the ĭnaũĭnĭ mask. This has a strip hanging down from the chin,

/255 cont./
261 that the women usually refused salted food. Instead, however,
263 they all ate whole handfuls of sand. Charcoal and ashes are also eaten, but all this is supposed to be very constipating. They are also said to make little pellets of clay which are eaten; the eating of them is supposed to cause jaundice.

D. Eating.

264 Eating utensils are very few in number. Roasted things, as well as boiled fish, are eaten with the fingers; mush, etc. are spooned out of the large cooking dish or out of small eating dishes.
415 Halved gourds are used as such and are generally decorated on the outside with carved decorations (Ill. 94). Shallow clay bowls are also customary (Ill. 95). I did not see oval clay bowls with a partition (Berlin 3866) or round and elliptical clay plates (Berlin 3863-3865), as described by Ehrenreich. Only in Schischá were tall clay dishes with a red border decoration made (1), evidently

1. See also my article on "Die Kunst der Karaja-Indianer /The Art of the Karaja Indians/," in the Bässler-Archiv, Vol. 2, No. 1, 1911.

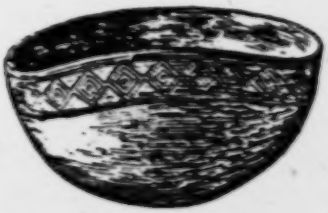
412 under Brazilian influence (Ill. 96). Mussel shells serve as spoons, and, to measure, the three types kădāl̆ĕ (Plate 55, Ill. 5a), kădāiă ĭĭŏlĕ (Ill. 5b), and wălăbōkădāl̆ă (Ill. 5c); also small half-gourds ĭnă lĭŏlĕ, kăĭsŏ, ŭălĭ, which are generally decorated with pyrography and exhibit various shapes (Ills. 97, 98). I did not come across anywhere the spoons (katară) of wood (Berlin 3934, 35) and clay (Berlin 3870) mentioned by Ehrenreich.

/256/ To crack open the roasted palm nuts striking stones are used. Rather heavy blows are required to split the shells of the nuts. Flat stones serve as a base; as beaters, fist-sized round ones of quartz, ground conical stones, or old stone axes. All these stones come from the regions north of the Tapirapé mouth. For all striking stones the name mănă (stone) was given. Ill. 99 a-c

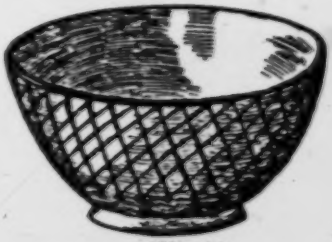
/256 cont./

412 shows a pointed cone-shaped striking stone with hollowed-out striking place and with flat base; Ills. 100-102 show three stone axes, namely, a long flat-ax, a short flat-ax, and an ax with a shaft groove running around it, whose blade is already heavily worn as a result of the pounding.

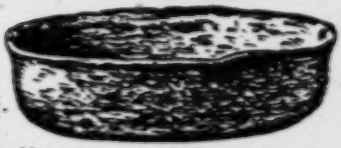
415 [53] 199



Ill. 94.
Gourd vessel for eating.



Ill. 96.
Modern eating dish.



Ill. 95.
Shallow eating dish made of clay.

412

Ill. 97.
Gourd spoon.

Ill. 98.
Gourd spoon.

Ill. 99 a-c.
a) Striking stone, b) its striking surface, c) base.

264 [262] There are two meals, breakfast (andoldoho) at about eight or nine /257/ o'clock, and supper (lĩrõsĩk) at about five or six o'clock. In between, however, this and that is munched, fruits, nuts, etc.; at noon they like to eat grilled piranhas (fish jacuba: djũdẽã). The menu consists mostly of boiled manioc mush and fish. Much is eaten, but the people do not

/260 cont./

276 The empty capsule is thoroughly cleaned with the knife, cut smooth on the outside, and then usually painted red. There are two kinds of pipes: one without and one with a groove on the upper edge. I saw only a single example of a decorated pipe. In Ill. 104 a-c all the stages from the crudely carved to the

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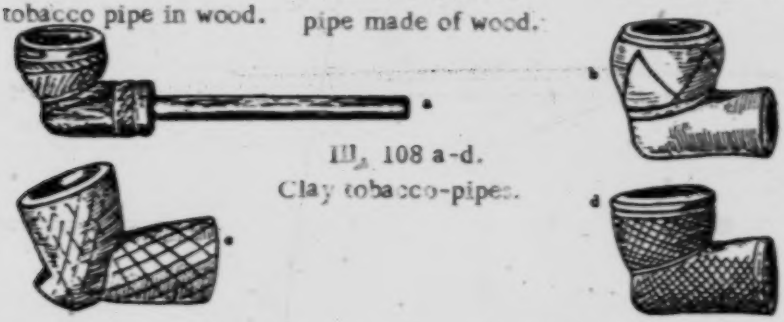
Ill. 105. Reproduction of a tobacco pipe in wood.

Ill. 106 a, b. Decorated tobacco pipe made of wood.

Ill.107. Tobacco pipe with suction tube.



Ill. 108 a-d. Clay tobacco-pipes.

smoothed, long-used pipe are shown. Ill. 105 shows a reproduction of a pipe in wood, as is likewise occasionally customary. Ill. 106 a, b shows a pipe decorated with raised carving and painted black from a village of the north horde. The pipe in Ill. 107 shows a short suction tube, which is joined to the pipe by a black lashing.

276 These pipes were "invented by the ancestors when they took over tobacco from the Brazilians" (?). In the south horde and in part in the north horde they are now already imitated in wood (Ills. 105, 106): in the uppermost villages, which are in contact with the Brazilians, there is already use of /261/ clay bowls set

/261 cont./

276 on pieces of cane (1), which generally resemble the Brazilian

1. In this connection cf. that Fonseca already mentions clay peace pipes in 1773, without, however, describing their shape. Rev. trim. 8, p. 378.

ones and differ from them only by the flattening of the underside. [531] They are usually provided with incised decoration and the clay (zõũ), light in itself, has taken on a black color from the burning [415] (Ill. 108 a-d). The daily supply, as well as the pipes, is kept in small baskets (mõdĭ, Plate 55, Ill. 6a) or in small plaited pouches, which, in rectangular shape, are made out of simple bast plaiting (sãhũ) or out of a bast plaiting similar to the sitting mats (mãši) (Plate 55, Ill. 6 b,c).

Smoking is done in the following manner: The tobacco is firmly pressed into the pipe until it is about three-quarters full; then a smoldering piece of wood from the fire is laid on it, and the opening is closed off with the hand or a finger. Then one sucks rapidly many times in succession until the tobacco is burning; the charcoal is then usually, but not always, removed. In smoking, they draw the smoke up rapidly many times in succession: it looks as though they were sucking or drinking (Plate 11, Ill. 3); only then do they take the pipe out and expel the smoke.

171 276 It seems remarkable that the Kayapó use the name wălĭkŏkŏ, thus, in the form from the women's language. They likewise use pipes made from the fruit of the jequitiba tree; as a unique specimen I saw a pipe of clay fashioned in the same shape. But they already generally use suction tubes which are stuck into the pipe from the side. Such pipes were present only in small numbers, and the Kayapó were constantly demanding them from me. Apparently the implement, and with it the name, reached them from the Karajá or Šambioá through the Braziliahs. The women's word is explained by the fact that the men, too, usually use this form in speaking to strangers.

411
531

Ill. 110. Bow with white-colored winding, maize leaf, and feather tassel.

Ill. 112 a, b.
Complete arrows.

Ill. 109.
Fruit as target for bow-shooting.

Ill. 111. Bow with patterned plaiting around it and feather wreath.

/264 cont./

411 and terminates in offset thorn extensions. The length of the bowstring for my specimens amounts to 184-204 centimeters.

[283] The bowstring (ānzŭ, mbāŭ; according to Ehrenreich, manhūga) is made by each person for himself by twisting together three twisted imbauva fiber strings. Its strength gradually decreases from the thicker end to the other one, and it finally terminates in a thin string. Ill. 110 shows how it is attached. The bowstring proper is the strong part, which is attached so that it can be lifted off at one end. The weaker part is led from the firm bow-end along the front side of the bow-wood to approximately the center of the bow, is fastened there, and then is tightly wound around the bow, back to the bow-end. The last [531] little end hangs down freely; it often bears a feather tassel. This winding is usually rubbed with white-earth coloring. In the middle of the bow, where it begins, a maize leaf is fastened as an ornament by means of a black cotton winding. The unwound part of the bow sometimes bears black and yellow plaiting around it (Ill. 111).

The arrows. In order to give a survey of the arrows, it is advisable first of all to group them according to the shapes of the points, for the formation of this part of the arrow depends, of course, on what it is to be used for, which is, after all, the most important thing about the arrow. In addition, however, I also wish to point out other varying characteristics, some of which seem to represent ownership and tribal signs.

First of all, it should be noted that each one makes his own [436] arrows. In view of the custom of using arrows as a means of pay- [431] ment, however, and exchanging them with the chief on visits to strange villages, as well as in turn receiving some as gifts from him, arrows of the most diverse origins are assembled in the hands of one individual; nevertheless, in view of the brief life-span of the arrows, those made by each one for himself predominate. Poisoning is not customary.

Before being shot, the arrows are examined with regard to their curvature by being turned between the right hand lifted up to the right shoulder and the left hand stretched far downward. If

/264 cont./

411 shaft and point do not form a straight line, but rather stand at a slight angle to each other, as can very easily happen, the deviation is removed by a slight bending. Only then is it shot.

On the arrow we distinguish between point and shaft, the latter with the feathering (Ill. 112 a, b). Arrows on which the point and shaft consist of one cane occur only among children (for bird hunting, see "Children's Toys" /see p.241 /); for adults, the point is always set in separately.

The point consists of a wooden rod (ŭhāhūnĭ), which either tapers to a point itself or at its front end bears a point made of a bamboo blade or a small bone.

[224] Arrows with a simple wooden point are used for hunting big game (jaguar, red deer, tapir, monkey). The point is round, flat, or three to four-edged and sometimes has an offset point at the top. Its length is 38-50 centimeters. Sometimes it is painted black (Ill. 113 a-f). A variation of such arrows /265/ has notched wooden points (hădŭbĭrādădă, ādĕdĕ). The notches are either cut on the edges of the three-edged wooden point or on one edge of flat wooden points. The number and arrangement of notches differ greatly (Ill. 113 g-i).

Ehrenreich mentions arrows with an inset, blunt wooden-block point for hunting birds and small animals. I did not see such arrows among the Karajá, but certainly among the Šavajé (see there /see p. 323 /). /Ill. 113 appears here./

/266/ Arrows with bamboo knives set on them (dī(ŭ)ādă) are used for hunting big game, but chiefly as war arrows. Since they break off easily and tear large wounds, they are very dangerous and usually lead to death. The bamboo knife is usually flat, only seldom considerably arched; it is joined to the [531] wooden stem by a fine bast winding. Often the knives are painted with black cross-stripes on the back. Knife and wooden stem usually have approximately the same length (30-40 centimeters); both /Ills. 114-117 appear here/ /267/ together are as long as the cane shaft proper (60-80 centimeters) (Ill. 114 a-c).

[Text Continues on P. 186]

/267 cont./

411 The arrows with the bone point set on them are used ex-
22 clusively for fishing. The bone point is set on in such a way
23 that its rear end projects laterally and thus forms a small barb.
284 It is four to six centimeters long and is fastened to the wooden
314 stem by a fine bast winding and a coating of black resin (Ill. 115). On my specimens this bone point is round throughout, whereas Ehrenreich brought back a second type of such arrow with a flat bone point (Berlin 4008) (1) and a third type with a tubular

1. I obtained arrows with flat bone points only from the Kayapó.

bone set on as a point (Berlin 4009). The stem in the case of these arrows is 40-50 centimeters long, sometimes natural color or painted red, but mostly painted black; the shaft has a length of 100-200 centimeters. The one reproduced in Ill. 117 was probably to be used as a point for an arrow with a monkey bone stuck on it (ũhĭdŏ̆, dũrŏ̆lẽnĭdĭ̆).

A single arrow bears, instead of the bone point, one made of a ray spine (Ill. 116); it comes from the village on the Tapirapé mouth.

411 The stem of the point has no other ornamentation than the
314 black or red painting. It is inserted in the shaft and made fast
531 in it with resin. In order to detach it from the broken shaft and set it on a new one, the tube is warmed over the fire until the resin melts and the stem can be pulled out. The shaft end is cut to fit for the insertion of the stem, so that the transition into the stem is gradual. When the stem is set into the shaft, the latter often splits; the cracks are glued over with black resin.

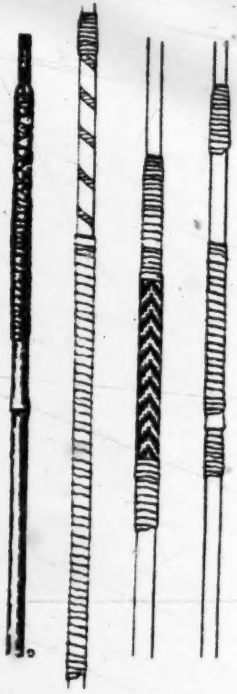
411 A black, narrow strip of embira is wound over the place
284 of insertion; it is fastened to the shaft with light-colored resin.
314 This winding (dŏ̆dĕ̆) is done in different ways; it either covers stem and shaft in a continuous course, or, separated from the short attachment-winding, there is a longer shaft winding whose intermediate space is sometimes bridged by spirally wound or
531 crossed winding. At this place one arrow will bear spiral incised ornamentation (ŭŏ̆hũlădĭ̆, ĭlădĭ̆), another a black and yellow plaiting. A three-part attachment-winding is very rare (Ill. 118).

/270 cont./

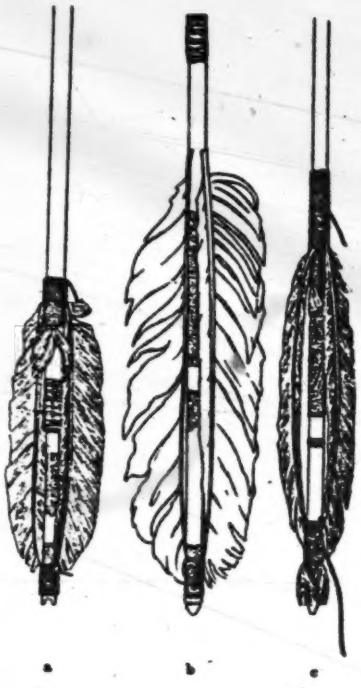
411 237 Little feathers which project in toward the inner part of the feathering and are mostly red, more rarely yellow, are tied into the cotton winding on the quill ends.

[531] The shaft part between the feathers is mostly decorated by bands or rings of red or yellow lacquer (Ill. 120 a-k). This

[284]



Ill. 118.
Point of attachment between the arrow shaft and point stem.



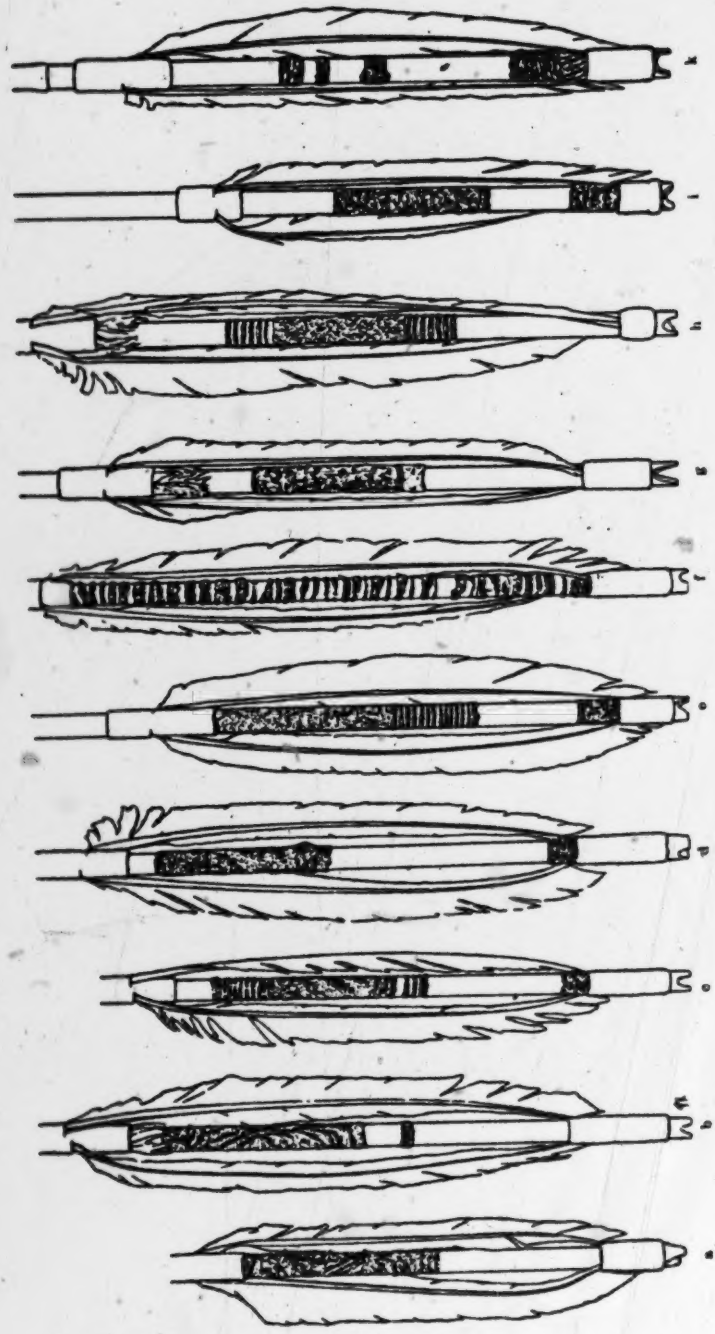
Ill. 119 a-c.
Feathering: a) completed end, b) putting on the feathers, c) complete feathering.

decoration is put on only for the sake of a pleasing appearance.

411 283 [184] The notch winding consists of fine white cotton thread. In the case of the arrows of the Karajá it extends up to the notch. According to Kuriší, the characteristic of Karajá arrows lies in this; the Šavajé arrows are said to exhibit a small space between notch and lashing. Among the Šavajé, however, I also obtained arrows with the Karajá winding; perhaps this

[Text continues on P. 190]

411
531



Fl. 1/0 a-k.

Decoration of the shaft between the feathers.

/271 cont./

411 The club (gŏhŏrdĕ) is the true war weapon of the Indians. The Karajá do not undertake a boat trip without having the club in the boat, along with arrows and bows, and on land journeys it is usually their sole companion. Even in the villages one sees the Indians, if they are armed at all, walking around with clubs.

The clubs are made of heavy wood (wŏãlūŏ́). They are round, become thicker toward the striking end, and terminate in a pointed convexity with a sharp edge. The handle end terminates in a knob which is separated from the club by a thicker intermediate piece with two or three deep grooves. In Ehrenreich, the number of grooves varies between one deep one and four or five shallow grooves, while his Šambioá clubs show three grooves throughout. The type of clubs (and oar handles) which Ehrenreich brought back from the Šambioá, on which the intermediate piece is divided by a long, thin, smooth piece with wide, thick pieces projecting over it at both ends and each bearing a groove (3979 and elsewhere), does not occur among the Karajá.

The upper half of the club (from the striking end) is provided with lengthwise grooves. I did not see any smooth clubs [412] such as Ehrenreich brought back. This lengthwise grooving is [237] made with the tooth of a rodent (cutia: hâulí; according to Ehrenreich, also agouti or capybara) fastened to a wooden stick (Ill. 122). This grooving instrument, called hâulídjŭ (= cutia tooth), is therefore not used to make arrows, as Ehrenreich assumed.

Occasionally there have remained standing in the length- [531] wise grooving two diametrally placed smooth stripes about one centimeter wide, which, for the entire length, are decorated with incised decorations (Ill. 123).

411 285 Only rarely does one find clubs that bear a patterned plaiting of yellow taquara cane and black embira around them (Ill. 124).

This plaiting is always present in the small club-sticks, which I never saw in use and which Königswald designates as dance clubs. They either have the shape of the clubs, without, however, having a special handle, or they end in a wide blade and have an offset handle (Pl. 56, Ill. 3 a-c). The first type is

/272 cont./

411 [237] [284] The point is formed by a sharpened thigh bone of the jaguar; /Pl. 56 appears here/ /273/ it is about 20 centimeters long. Where it is mounted on the shaft, the latter is wound for about ten centimeters with red cotton string, from the upper circuits of which long tassels of arara feathers hang down. To

Ill. 123. Club.

Ill. 124. Club with plaiting around the handle end.

Ill. 125. Child's club. Karajá.

Ill. 126. Lance.

411 285 To this winding is joined below a patterned plaiting which consists of yellow longitudinal strips of taquara interwoven crosswise all around with strips of embira. [531] The plaiting is 50-80 centimeters long; its ornaments are the common plaited ornaments (1).

[113]

1. See my article, "Die Kunst der Karajá-Indianer /The Art of the Karajá Indians/," Bässler Archiv, Vol. II, No. 1, 1911.

[Text continues on p. 195]

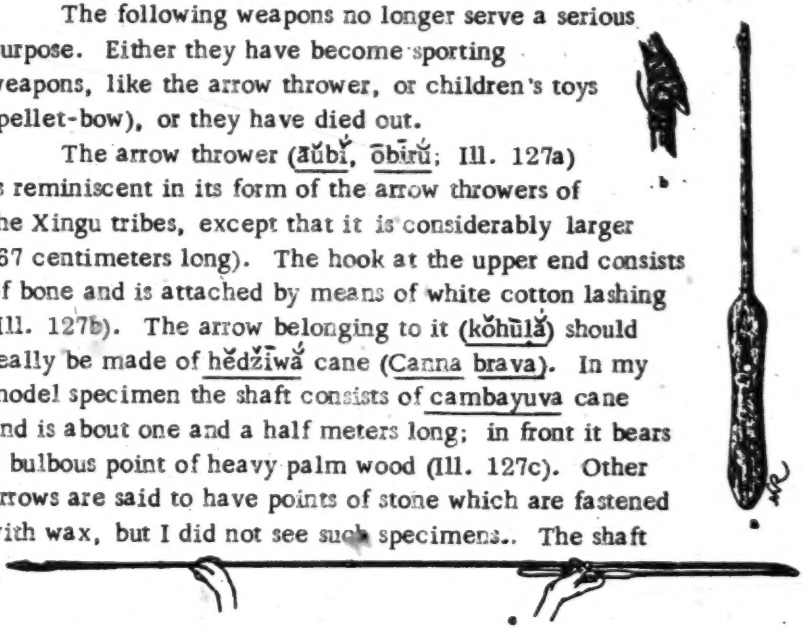
/273 cont./

411 [531] [285] Ehrenreich also says that this plaiting is decorated above and below with small feather wreaths; this is not the case among my specimens.

According to statements by the Indians, in olden times their spears did not have bone points, but rather ran out in front into the pointed shafts; otherwise they were equipped like the spears of today.

[178] The following weapons no longer serve a serious purpose. Either they have become sporting weapons, like the arrow thrower, or children's toys (pellet-bow), or they have died out.

The arrow thrower (ăŭbĭ, ōbĭrŭ; Ill. 127a) is reminiscent in its form of the arrow throwers of the Xingu tribes, except that it is considerably larger (67 centimeters long). The hook at the upper end consists of bone and is attached by means of white cotton lashing (Ill. 127b). The arrow belonging to it (kŏhūlă) should [824] really be made of hĕdzĭwă cane (Canna brava). In my model specimen the shaft consists of cambayuva cane and is about one and a half meters long; in front it bears a bulbous point of heavy palm wood (Ill. 127c). Other arrows are said to have points of stone which are fastened with wax, but I did not see such specimens. The shaft



Ill. 127 a-c.

a) Arrow thrower, b) detail of the hook, c) handling the arrow-thrower.

is unfeathered; it has no notch. Ehrenreich's arrows of ubá cane, on the other hand, have at the end a cut-out section that contains the notch hole. The specimen of throwing stick and arrow reproduced here was made by the Indians at my request.

The manner of handling it is shown in Ill. 127c. The thrower is held in the right hand; the arrow, with the rear, hollow end hooked into the peg, is laid on the board and grasped here with the right hand as follows: the thumb lies on the right edge of the /274/ throwing board, the second finger is stuck into the hole of the handle, the third finger reaches from the left edge over the arrow, the fourth extends from the left edge under the arrow, in other

/276 cont./

501 The oars are about 130 centimeters long and have a blade 18-19 centimeters wide and about 70 centimeters long, which [531] terminates in an offset, elongated point. The blade is sometimes painted black; a center cross-band is left blank and painted red. The handle end has a short, curved /Pl. 57 appears here/ /277/ crutch. Below this on the handle there are three raised rings, which are produced by two notched grooves; they are characteristic of the Karajá (1) (Ill. 128 a, b).

1. See club handles above /see pp. 191-192/.

Ill. 128 a, b. Karajá oar.

The rudder is identical with the oar; it is likewise freely manipulated.

[824] Poles (hōdjǔ, wălŏtŏ, made of meijú wood) are about four to five meters long; they are cut out of slender, thin trees, under the white bark of which lies a red bast, which, freshly peeled, smells like cress. When the pole is not in use, it is stuck into a short loop which is drawn through the boat wall in front and floats alongside. The poling is done from the front end of the boat, whether the Indian moves the boat alone or has a helmsman with him. He sets the pole in, now on this side, now on that, depending on the direction of travel, then turns around, presses the end against his chest, and, going five or six paces to the middle of the boat, pushes again toward the middle. Then he goes back to the front and starts anew (Pl. 1).

This walking causes a violent rocking of the boat; the Indians are very skillful, however, so that no water pours in. If several Indians push with poles, they stand turned alternately to the right and left and move the poles from that position. When they pull forward, they set the poles so far from the boat that no water can enter.

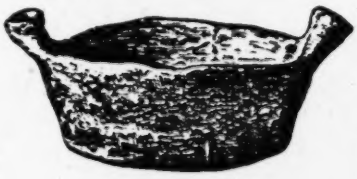
Whereas rowing is practiced equally by men and women, I never saw women traveling with the poles.

[Text continues on p. 202]

/284 cont./

415 177 [439] very pronounced in the pottery in the villages from Leopoldina to São José. These villages furnish the Brazilians with cooking and eating vessels, so that in São José and Leopoldina one finds [531] Indian vessels almost exclusively. They have already been adapted, however, to the taste of the Brazilians: the small eating dishes have the typical bowl-shape and on the edge bear a decoration in red color (Ill. 96). The water-cooling vessels, too, which the Indians in the villages mentioned make for the Brazilians, show the purely Brazilian type and red decoration. [386] [317] The red designs are made with an earth color. The red earth for this (zūzĕ, zōŭbūlĕ) comes from the Barreira do Veado and is taken along to São José and Schischá by the Indians of the north horde traveling south for arrow cane, in order to sell it to the Indians [531] there. It is applied mixed with water. The true Indian vessels are undecorated.

192



Ill. 133.
Old clay-vessel.

I obtained in Schischá a most peculiar vessel, whose origin is unknown (Ill. 133). It is irregularly spotted dark red and black as a result of uneven firing; it is apparently made out of very crude clay and in a very primitive fashion. The two knobs on the edge, which are slightly hollowed out on top, are striking. The vessel was found several decades ago in the sand of a sandbank by Indians from Schischá on a journey downstream. The Indians themselves were unable to say where the vessel might come from.

415 114 I did not see anywhere the pot and bowl forms brought back by Ehrenreich: shallow, round dishes (Berlin 3862), flat, round plates (3863 and 3864), flat, oval plates (3865), low elliptical double bowls with a dividing wall running lengthwise (3866), cylindrical pot with turned-down rim and bast hanging-band (3861), double conical pot with hanging band (3858), and clay spoons (3878).

/286 cont./

396 out with the ax. In this crude shape the boat is brought into the village and placed on two forked posts about half a meter high (Pl. 56, Ill. 5). With oaguassu palm fronds, which are laid in the hollow, the interior space is completely burned out and blackened, while at the same time burning through the walls is prevented by quickly snatching out the fire. Then, while the wood is still warm, about 20 cross-sticks, each approximately three centimeters thick, are stretched from wall to wall; palm fronds are propped against the boat all around and are lighted at four or five places on either side by one man each. After about five minutes the outside charring and blackening of the boat is completed. The struts remain in the boat until the next day; they are very bent. Afterwards the boat is put through an inspection, during which possible irregularities, especially of the bottom, which could cause disturbances in the balance, are removed with the ax. At the front, narrowly tapering end a hole is cut into the right wall, directly under the edge, for the loop into which the boat pole is stuck during the rowing or lying quietly on the bank. This hole is supposedly cut in with a sharp knife under the application of a wooden mallet.

415 412 114 I did not see wooden vessels. Ehrenreich brought back a few: a round vessel hollowed out from a tree root, with a carrying string (Berlin 3875) and two spoons, the handle of one of which terminates in a tucano head (3934, 3935). In the case of fire [372] sticks, according to him, the drilling stick consists of taquara, the base of Bixa orellana.

415 [824] Of larger fruits only gourds are used. They are carefully dried by being stuck on sticks that stand in the glaring sun and in the sand of the sandbanks. Later, tied together, they are hung on a vertical stick (Ill. 26 a, b). Hollowed out, they serve as oil containers, as hanging containers for white down feathers, with a bast stopper (Pl. 58, Ill. 3a) or wax seal (the hanging band is fastened with wooden wedges; Pl. 58, Ill. 3 b,c), halved paint bowls and eating dishes, smaller ones as spoons. The whole- [531] gourd vessel and larger half-gourd vessels are usually decorated with incised ornamentation, the smaller half-gourds with Pyrography.

/286 cont./

pyrography. Of the other fruits, jequitiba is used for tobacco pipes, hollowed out and crudely carved on the outside (Ills. 103 and 104); Thevetia is used for necklaces or pendants on belts, etc. The latter usually bear a small /287/ bunch of feathers in the hollow. Other small, whitish fruits are bored and strung as chains. In Ehrenreich's collection there is a small bowl, made out of a timbo fruit, for storing the urucú color (Berlin 3876).

The bark of trees is made into women's aprons. Above all the bark of the gameleira is used, which furnishes the reddish aprons (ăndähûlĕ). Other species (also gameleira?) furnish red materials (ămbûŏdă) or white shiny materials (hidēūlĕ). Ehrenreich, in addition, also mentions Apeiba jangada (Berlin 3696). The preparation is as follows: Thick branches of the trees concerned are hewed off in the required length (one and a half to two meters) and brought into the house. Here the men, with an angular stone, strike off the solid pieces of bark, slit the bark lengthwise, and peel it off. The further treatment is the task of the women: the pieces of bark are soaked, laid folded together on the manioc mortar turned upside down, and are now beaten with a flat stone, usually an old stone ax, until they are completely soft.

Ill. 134 a, b.
Embira: a) wound on a rod,
b) rolled up.

H. Bast is used in wide layers as an ornamental binding material and in fine strands as material for strings and for knotting mats.

As ornamental binding material, the bast of Malvaceae (embira: dõdĕ, etc.) is used above all. There are light red, red, and black varieties. It is kept in all widths: the finest (0.3 centimeters wide) is wound on rods (Ill. 134a), the wider (2.5-4 centimeters wide) is rolled up into stout rolls in such a way that the colored, shiny side is on the inside (Ill. 134b). They are used

/287 cont./

383 [531] for the ornamental winding on arrow shafts, spear shafts, implement handles, etc. A kind of black bast four centimeters wide (ōūnă, āãwŭ) is used exclusively to decorate the edge of the pointed-oval baskets (Pl. 57, Ill. 7); it is colored with black loam.

[824] Finely split bast fibers of imbauva and buriti serve as material for ropemaking and mat-knotting. I do not know how the imbauva fiber is made. The buriti bast fibers (cedo de burity: lādĕhõwŭ) are obtained as follows: The not yet unfolded leaves of the buriti palm (so-called olhos de burity), which lie stacked up in heaps in the houses of the plaiters, are beaten against the floor several times with one end, until the stalk has split open sufficiently into many narrow longitudinal pieces. Of these longitudinal pieces the fine, soft inner bast (ĭŭ) is then separated from the coarser outer leaf-strips (lādĕhŏdĕhĕ). The latter are used as leaf strips in the manufacture of hats; the former are further prepared for twisting and knotting. The imbauva fibers (Pl. 58, Ill. 4a), as well as the buriti fibers (Pl. 58, Ill. 4b; /288/ Ill. 135), are stored in larger bundles that are made up of thin bunches (according to Ehrenreich, in plaited braids, Berlin 3996).

Cords are made out of these by twisting them between the thigh and the palm of the hand. Stouter cords are made out of two or more /Ills. 135 and 136 appear here/ such fine cords with the spindle. They are used as binding string of all kinds, such as bowstrings, as ropes for strong fish-nets, fishlines, etc.

386 Fine twisted bast strings are used to knot the feather-cap nets. The large fish nets are made in the same way as these nets; it is pure netting work. Implements are not used for this: I did not see any in use, and the Indians denied to me that they existed. In Ehrenreich's collection, however, there is the beginning of a net of fine bast threads (Berlin 3938) bearing two small wooden rods at the upper edge, which Ehrenreich is inclined to regard as knitting needles. The cap-nets are made as follows: Out of a string twisted on the thigh a loop is knotted and hung over the great toe of the sitting worker. A second thread is knotted to it, and with this the first /Ills. 137 and 138 appear here/ row of meshes

[TEXT CONTINUES ON P. 218]

/293 cont./

283 first cleaned and picked. A small bow (wăsĭhŭătă; Ill. 143) is used for this purpose. One puts the cotton on a mat in front of one, holds the bow close to it, and lets the bowstring snap into it. In this way the cotton is loosened up, the impurities are taken out, and it is picked apart into a thin band about four centimeters wide. This band is then twisted at one end and fastened to the top of the spindle (Pl. 58, Ill. 6).

Spinning. The thread is twisted with the palm of the hand on the thigh; then one lets the spindle spin, in order to tighten the twist. When a thread about one meter long has been made in this way, the spindle is stopped, any irregularities of the thread are evened out by pulling it apart and retwisting it, the thread is wound on the spindle, it is again fastened to the knob on top, and the twisting begins anew. Thicker threads, too, are twisted together out of two spun threads in this manner. /294/

[462] Spinning is the task of the women, especially the girls, who acquire this skill at an early age.

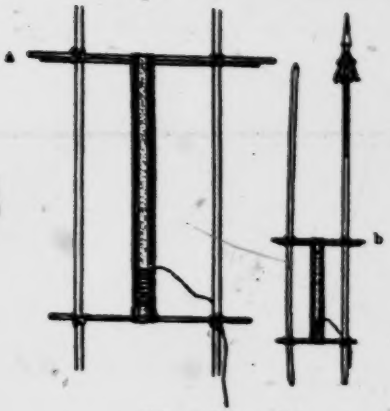
The spindles consist of a black wooden stem 32-44 centimeters long (ãsõtă), which bears a small knob at the top and exhibits an extended thickening at the bottom. The spindle whorl [(kŭ)dãwă], which consists of bone, clay, a mass of white earth, or wax, is pushed up on it. I came across spindle whorls of bark, such as Ehrenreich brought back (Berlin 3939), only in children's spindles (see "Toys" /see p. 241 /). Bone whorls are plane-parallel, 4 1/2-6 1/2 centimeters in diameter (Ill. 144a). Breastplate bones of the tartaruga turtle are usually used for this. Clay whorls consist of crudely fired, gray pottery clay and are usually attached to the staff with wax. /Ills. 144 and 145 appear here./ Their shape is flat or slightly double-conical. Only

[531] rarely are they decorated; I once saw a cross-like decoration (Ill. 144c), another whorl bears an incised decoration on its red-colored surface. Whorls of white earth [mãŭlẽ, mănã(k)ŭlă] are usually slightly double-conical in shape (Ill. 144b). In the village on the Tapirapé mouth I obtained two whorl-like objects made out of such white earth, but they are not perforated. Incised on

/297 cont./

286 The art of crocheting is peculiar to the women; it is practiced by them from childhood on. Arm cuffs and calf and ankle bands are crocheted. As a crochet needle (dēsīdūnā) an iron needle about 12-16 centimeters long, /298/ with a barb, is now used; it is inserted into a cane handle 17-23

Ill. 146.
Frame for plaiting belts.



Ill. 147 a, b.
Apparatus for plaiting belts.

Ill 149.
Sample of crocheting.

Ill. 148 a, b.
Crochet needles.

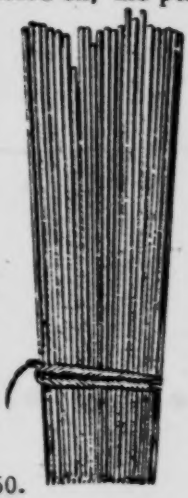
286 531 centimeters long and fastened in it with resin. The handle is usually decorated: both ends are wound with red cotton threads, between which there is a patterned plaiting made of yellow longitudinal stripes with black stripes running through them (Ill. 148a). Sometimes, too, the entire handle is wound with red and bears a few tassels on the end (Ill. 148b). The patterns

/298 cont./

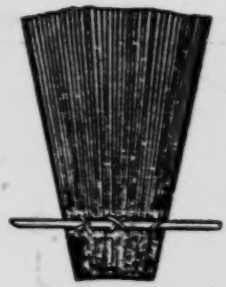
286 [531] correspond to the other plaiting patterns such as we find on bows, lances, on baskets, fans, etc. The arm cuffs are crocheted over the club or the pestle; I never saw crocheting blocks such as Ehrenreich describes and illustrates in "Beiträge," Plate VII, Fig. 9. I did not observe nor could I find out how the thicker edge is made. The sample of crocheting (Ill. 149) is already more advanced and shows only how the meshes are made. Calf and ankle bands are crocheted directly on the body itself. They remain there until they become too tight; then they are carefully cut off, during which one pushes flat sticks underneath in order not to injure oneself. When they are crocheted on, the person concerned lies down on the mat in

303

Ill. 150. Small rod for making a comb.



Ill. 151. First interlacing of the comb rods.



Ill. 152. Fastening of the cross-rod.

Ill. 153 a, b. Cross-threads on the narrow edges of the combs.

286 the hut, has a bundle of coverings shoved under his knees, and has the bands crocheted by a female relative.

283 The various methods of knotting cotton threads into fringes and tassels is shown on Ills. 4 and 6 of Plate 45[1] (arm cuffs, calf hangings) and Ill. 68 (neck tassels).

303 K. Finally, comb manufacture should be mentioned here. Small fine wooden rods about 15 centimeters long and pointed at one end /299/ (Ill. 150) serve as the material. They are laid

[1] [See P. 119--Analyst]

/302 cont./
237 tied in front of the large feathers, or down feathers glued on with
[301] resin. In the case of the feather wheels, for example, entire bands of feathers are tied in front of the main layer of the wheel as covering layers, and, to be sure, among the Karajá these are always two layers of feathers of different lengths and different colors.

237 Color combinations play an important role in surface
301 feather-ornamentation, whether it be upright or hanging; a
531 lesser one, on the other hand, in the case of cluster-like ornamentation. The following combinations are most popular: yellow and red feathers side by side or on top of each other; dark green, white, and yellow feathers.

Ill. 159
Reinforcing feathers by sewing two halved feathers together.

Surface feather-ornamentation. In the case of the feather wheels the covering layers appear only on the front side, and, to be sure, there are always two, of which the uppermost, shorter one is white, green, or variegated, the second, longer one generally dark green. The main layer, but for one exception (feathers of the roseate spoonbill), consists of white jabiru feathers. In one specimen these are interrupted in three places by three inserted blue arara feathers. The little end feathers which are put on the upper end of the feathers of the main layer are yellow or variegated and usually bear small red covering-feathers.

Diadems consist of colorful feathers of various birds or of green and red feathers that alternate in groups. In the case of the solid diadem (Pl. 48, Ill. 7) small red feathers are fastened to the rods wound with white, and small yellow feathers to the rods wound with black.

/302 cont./

Forehead feathers usually consist of long, dark green feathers, the quills of which are covered with yellow-green parrot feathers. Deviating from this, one tuft has one red and one green feather, which are covered at the bottom with a red and yellow feather-rod; another has two blue feathers including a red feather, and the quills are covered with small yellow feathers.

Tufts on forehead hoops consist of long, blue arara feathers. The forehead hoops themselves are made of red or yellow feathers (forehead hoops without feather tufts are generally made of only red feathers). One such feather tuft bears covering feathers at the bottom, which are tied on in the manner of the feather rods, and, to be sure, from the bottom up, first little yellow, then little red feathers. At the upper end the long tuft feathers bear yellow end feathers with small little red covering feathers.

/303/ Flat ear rosettes, if they are of one color, always consist of little red feathers; if they are multicolored, of red and yellow feathers, and, to be sure, a yellow outer and a red inner layer occur, as well as the opposite of this. Ear-tulips consist of yellow, reddish, or variegated parrot feathers and on the inside bear a red feather wreath, if they have one at all.

The pendant feather ornamentation on the waist belts is shaped very diversely. Rosette-rods, which essentially consist of yellow feathers, are usually attached to them. In the case of one belt the lower ends of these yellow rosette-rods are formed by bluish feathers; in another the two center rods bear long red arara feathers as end pieces. In the case of a third belt, the feather rods are red in the upper half, yellow in the lower; finally, in the case of a last belt, the yellow feather-rods alternately bear white, long feathers or red cotton strings at the lower ends. Other hangings alternate with these feather rods on the lower edge of the belt: three to four Thevetia pendants at a time, small shells, shell and Thevetia pendants together. One belt alternately bears two Thevetia fruits with little variegated end feathers at a time and in between a red feather set directly on the edge of the belt.

/303 cont./

237 301 531 Arm bands bear either rosette-rods which carry short feathers on top and long ones on the bottom (yellow on top, red on the bottom, or the reverse) or layers of feathers which are usually gaily-colored in the same color, but which, in one specimen, consist of a red covering layer on a yellow main layer.

287 531 301 The transition to the cluster-like feather ornamentation is represented by the feather caps, which have either single feathers tied into them or small rosettes, which are often arranged in zones of the same color. Feather caps of one color consist of yellow, red-yellow, variegated, and white feathers; one cap, as a rarity, bears long white heron feathers. In the case of multicolored feather caps, we distinguish the border feathers from those of the cover. The cover feathers are usually one color (red, seldom white), seldom multicolored (red and blue arara feathers, the same mixed with vulture feathers or even with pink heron feathers). The border feathers consist either of a zone of red or mixed red and yellow feathers, or pink heron feathers, or of two zones, which from bottom to top are pale blue and green, or of a yellow hoop and red rosettes, or of white feathers and red and pale blue rosettes. Only one specimen shows three border zones, namely, a yellow hoop at the bottom, above it red feathers, and above them yellow feathers.

237 301 The cluster-like feather ornamentation is not very diverse. Feather tassels in fruits, snail shells, and the like are red throughout, irrespective of whether they appear on arm bands, ear pendants, combs, or the like. Feather tassels as arm bands consist of red rosette-rods or variegated feathers; as tuft feathers they bear long, colorful parrot feathers on red rosettes. On bows they consist of red rosettes, from which usually hang long, red or yellow feather clusters; on spears they are made up of red or red-yellow rosettes with long clusters of colorful arara and parrot feathers, and on gourd rattles they consist either of /304/ individual feathers or of clusters of yellow or variegated feathers or of rosette rods with clusters of long arara feathers.

5: Krause--244 E-5 (1908) 1911 SP9 Caraja SP9

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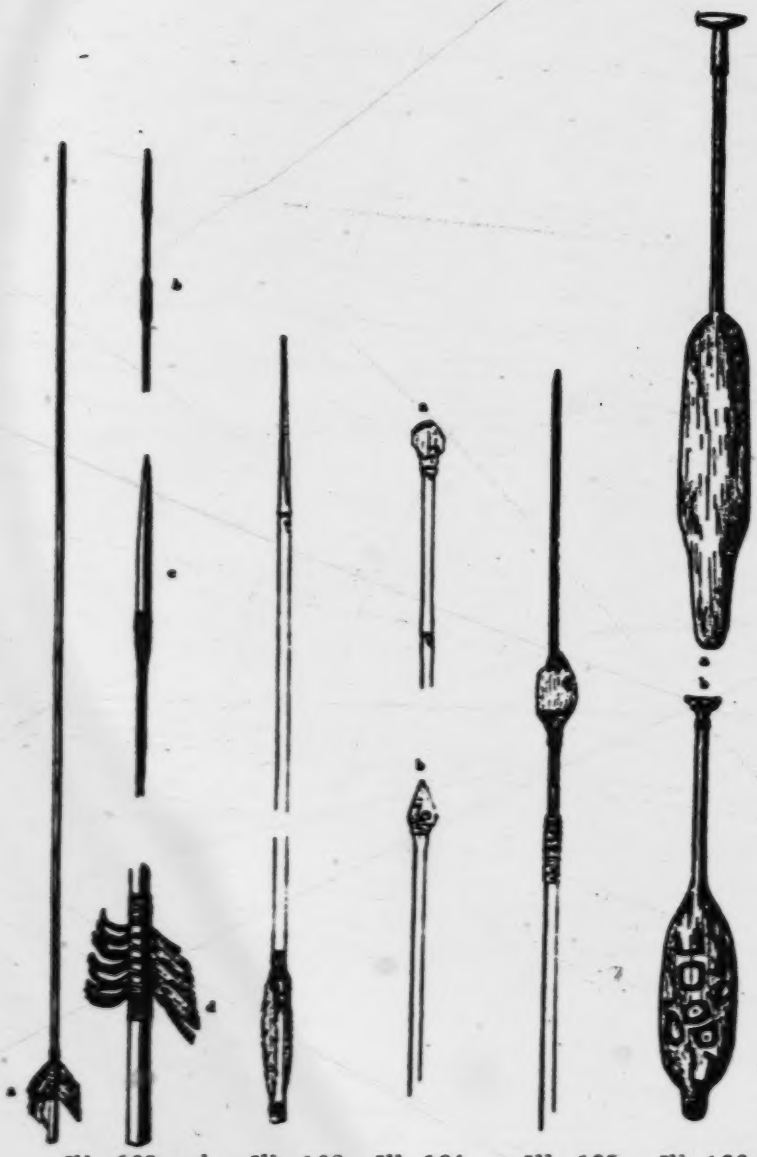


Ill. 162 a-d. Ill. 163. Ill. 164. Ill. 165 Ill. 166 a, b.

Ill. 162 a-d: Child's arrows. Ill. 163: Pointed bird-arrow. Ill. 164 a, b: Blunt bird-arrows, a) wax head, b) root end. Ill. 165: Arrow with nut pushed on it. Ill. 166 a, b: Child's oars, a) ordinary type, b) painted.

/309 cont./

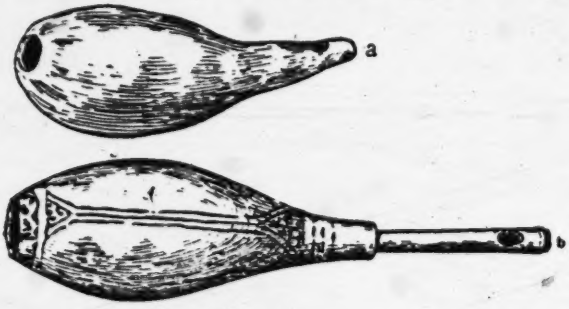
524 to these boat models differ from the large oars in the construction of the handle and partly also in the blade (Ill. 172 a-d). Some [531] of them show the typical painting: red center cross-band on the black-painted blade.

/310/ The gun reproduction (mãhaũã = gun) is the work of small boys. The barrel is represented by a piece of cane, into which a shorter cross-cut is carved near one end, a longer one near the other. Into the two cuts a fine loop of split cane is stretched (Ill. 173a). One holds the gun in the left hand, with the longer cross-cut away from one, pulls the loop in it back with the index finger of the right hand, and lets it spring forward again. The sound that is produced when it strikes in front represents the shot. The cane is carefully hollowed out; for cleaning it, there is a small instrument of bamboo with a short handle and a thin, narrow blade (Ill. 173c). Double-barreled guns, too, are customary. The two tubes are glued together with light resin and joined with two cotton windings (Ill. 173b). The shooting of small pebbles, which surely would be possible with this instrument, was not practiced. It was only after I had demonstrated this to them that they eagerly shot with small stones at a small wax pig which they set up in the sand. For an investigation as to whether this is actually only a matter of reproducing guns /Ills. 172 and 173 appear here/ or perhaps is an ancient plaything to which this name was merely applied, more comparative material than has been available up to now must be gathered among other Indian tribes.

Tops are very common (kŭdaũẽ). They consist of a double-conical wax disk three and a half to six centimeters in diameter and one to two centimeters thick, through which is stuck a little wooden rod from 5-18 1/2 centimeters in length, so that it projects only very little at the bottom (Ill. 174 a-d). I did not see any tops with plane-parallel clay disks which are covered on both sides with high layers of wax, such as Ehrenreich brought back, but, on the other hand, the tops with wax disks are lacking in Ehrenreich's collection. Usually the /311/ disks are covered with

/316 cont./

534 [824] The most common are taquara flutes with a gourd for resonance [(h)ă(n)djũlõnă]. The flutes consist of a taquara tube 44-46 centimeters long and about three and a half centimeters thick, one end of which is closed, the other open. Near the closed end is the lateral blow-hole. For resonance there is a gourd 33-38 centimeters long and 16-24 centimeters thick, which is open on both ends and into the large opening of which the flute is



Ill. 178 a, b.
Gourd trumpets.

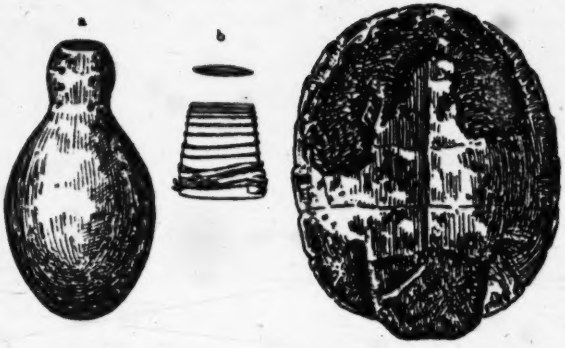
[531] obliquely inserted. These resonating gourds are usually decorated with pyrography (Ill. 178b).

533 Hollow sounds which carry very far are drawn from these trumpets. Through alternating long and short tones, blown-in [574] and drawn-out tones, there are produced various tonal sequences, [202] which, on boat trips, are blown near the villages to announce arrival. An actual signal language, however, does not seem to 534 have been developed as yet. At present, ox-horn trumpets, such as the Brazilian deck-hands carry, are already finding entry.

I did not see other kinds of flutes, especially not the Pan-pipes of taquara mentioned by Ehrenreich.

[533] [824] In Village 8 I saw a small horn made of a gourd shell, which apparently is blown at the masked dances. It may not be blown in the presence of women, so I was unable to find out its use and the nature of its sound. Also I was unable to acquire the implement; I did not see it again anywhere else.

534
[824]
[237]



Ill. 179 a, b.
Whistles:
a) gourd, b) leaf.

Ill. 180 a, b.
Turtle-scraper and its manipulation.

[531]

Ill. 181a, b.
Gourd rattles.

/318 cont./

534 used, are very rare. I came across only two of these specimens
[237] (Pl. 58, Ill. 10 a, b). Otherwise gourds (ũãlũ) are commonly used
[824] as the bodies of rattles, which are usually 12-15.5 centimeters long and 5.5-13 centimeters thick (a small rattle is 6.5 centimeters
[531] long and 6 centimeters thick). Most of these gourd rattles are carved with the customary designs (1); many bear feather ornaments

[113] 1. See my article on "Die Kunst der Karajá-indianer," Bässler Archiv, Vol. II, No. 1.

on the stem end projecting out of the gourd at the top (Ill. 181 a, b). These rattles are swung rhythmically in the hand by the masked dancers.

533 Singing plays a considerably larger role. Only the men sing; it is only during the period of mourning that the women, like the men, intone monotonous songs of lament in a high pitch. The singing is one-part singing; mass singing seldom occurs. Only once did I hear a cappella singing. During dances two men simultaneously sing the same thing; otherwise they sing individually, especially when fishing. Apparently the Karajá are very musical;
[196] they sing gladly and well. Most of their songs are masked-dance songs, but it seems as though certain people invented and handed down specific songs. It was often said to me: this is the song of this boy or of that youth. Certain dances and songs seem to be transmitted through tradition only in certain families; others are quite familiar with them, but do not sing them. In 1908 Chief Ilk in Village 13 just below Izabel do Morro knew most of the songs. He was almost inexhaustible. The wŏrĭzŏ dance and song were handed down in his family. He knew not only Karajá songs, but also sang songs of the Šavajé and Tapirapé. He was known as a singer in all the villages, and everywhere people requested me to
126 play back the phonograms recorded with him. In all I recorded
533 phonographically 44 cylinders of songs. The Indians liked to sing
152 into the apparatus, as soon as the initial shyness had been overcome. To do this I used European music, which amazed them very much. They laughed aloud in astonishment, and many held

/355 cont./

301 184 Ornaments as marks of distinction. The lip plugs assume tremendous proportions among the young men. The longest wooden lip-plug (ōdŭŏ) was 31.5 centimeters long and 2.2 centimeters wide. The shell lip-plugs (ĭdjĕ) of boys almost all terminate in a turned-up point. I did not see stone lip-plugs.

As for ear ornaments, there are yellow rods (dŏhŏ), rods with red feather rosettes and a dot of wax in the middle of the mother-of-pearl disk (dōlĭĕ, dŏhōdŭĕ), and tulip-like rosettes with a rodent tooth in the center (gūēdjŭ). /356/ The latter are almost universal among children; the two former kinds appeared only rarely, especially the simple ear rods, in contrast to the Karajá, almost all of whom wear them. Also, the ear [531] rods are only quite simply decorated with a few rings cut in at the front end (Ill. 190).

The arm cuffs (dĕšĭ), calf bands (dēōbĭdă) and ankle bands (wālālĭ) are similar to those of the Karajá. Young men often wore a bast band bound over the arm cuffs and calf bands.

As for other ornaments, very many cotton ornaments were worn. Black neck-tassels of the girls (wādjĭklĭdjă) sometimes bore snail shells pushed on, as among the Karajá. The long string skirts (gūŏhĭ) are also worn by the Šavajé girls. The arm and leg ornaments with hangings were very elaborate. Of the three kinds among the Karajá, I observed the first kind, strings with tassels, as upper-arm and lower-arm ornaments, the second kind, flat-plaited or tasseled bands with long hangings, only as calf ornaments, and the third kind, two thick pads with long hangings, only as arm ornaments. Whereas among the Karajá each of the strings of the first kind (dōlŭ) have two tassels at the end, those of the Šavajé always have three (Pl. 59, Ill. 1). These tassels, along with the strings, are always dyed black. In the case of one specimen, intended for the upper arm of a child, the wrapping strings are 325 centimeters long; on the other hand, in the case of another, which allegedly was intended for the lower arm of a man, 925 centimeters! The second kind was encountered [822] only as a calf ornament, and, to be sure, dyed black for children (dēăhūlă), dyed red for youths (lūdjaûwŭ). The fringe hangings,

/356 cont./

301 184 as is always the case among the leg bands, reaches all around (Pl. 59, Ill. 2). The third kind, observed only as an arm ornament (dẽšĭădăzĭ) and, dyed red, worn by youths on the lower arm behind the arm cuffs, is identical with the calf hangings of the Karajá (Ill. 75), whereas those intended for the upper arm resemble the fringed bands of the Karajá (Ill. 74 a, b). In these specimens the fringe reaches a length of 55 centimeters and is stored away plaited into thick braids (Ill. 191 a, b).

301 237 Among the feather ornaments, I obtained the hindhead ornament lōlĭnă (Pl. 59, Ill. 4), many specimens of which were acquired by Ehrenreich from the Karajá, but which I did not find there. The specimen I acquired is incomplete, since the cane rods between the two plaited surfaces, into which the pink heron feathers are stuck, are not covered with feather wreaths. The plaiting is patterned and smeared with white color (cf. Ill. 192 a-c /see p. 319/, the construction of this ornament).

With regard to feather caps (dōlĭdōlĭ), I acquired two specimens from the Šavajé in Schischá. Both bore the feathers arranged in three zones. In one specimen the lowest zone consisted of red feather rosettes, the middle one of clusters of two small blue-yellow arara feathers, the uppermost one of single [531] long, colored feathers tied in (Pl. 59, Ill. 11). In the second specimen the lowest zone consisted of two rows of red rosettes, the middle zone /Pl. 60 appears here/ /357/ of two rows of yellow rosettes, the uppermost one of clusters of two colorful parrot feathers each (Pl. 59, Ill. 10). The feathers and rosettes, like those of the Karajá, are fastened, not in the knots, but on the threads of the net.

Of feather hoops I likewise obtained from the Šavajé in Schischá a specimen with a tuft (hănănă). The hoop bears little [531] yellow feathers; in front, six long blue-black arara feathers are fastened standing upright, the quills of which are covered with small feathers (Pl. 59, Ill. 5).[2]

[2] See p. 311 -- Analyst [TEXT CONTINUES ON P. 319]

/360 cont./

411 arrows with angular wooden points, which were in part colored red, with wooden knob tips (dŏbōlă̆), the knob of which was up to four centimeters thick (Ill. 195c), with bamboo-blade points on a separate wooden intermediate rod, with round bone points which are fastened to a wooden insert colored red on the lower part, and with ray-spine points. Especially noteworthy for the Šavajé are the ray-spine points and the arrows with the red-colored intermediate stem. The length of the arrows amounts to 130-160 centimeters; the fish arrows are the longest. The winding with [284] black embira at the place where the point is inserted in the shaft is of one to three parts and popularly shows a spiral binding between the individual parts (Ill. 195a). The feathered end is formed analogously to that of the Karajá arrows (Ill. 195b). Its upper winding generally consists of black cotton yarn, into which are usually tied little yellow, seldom red, feathers. (In the case of the Karajá, the situation is exactly reversed.) ● [531] Among the Šavajé, too, the intermediate part between the feathers is decorated with rings and bands of red lacquer, which usually are arranged in two groups. The notch lashing, usually white, is only rarely colored red. On the basis of my specimens, [284] I cannot confirm Kurisi's statement that the Šavajé arrows are recognizable by the notch lashing, which does not quite reach as far as the notch; on these, the lashing always reaches as far as the notch. In the arrangement of this lashing we again find the Karajá types, /Pl. 61 appears here/ /361/ but in simpler form. I did not see little end feathers in connection with the Šavajé arrows.

[184] The clubs (gŏhördĕ), like the Karajá clubs, are grooved only halfway, but differ from the latter by the fact that the intermediate piece on the handle end bears more than three grooves [531] (four or five) (1) (Ill. 196b). In one specimen, as ornamentation

1. Cf. Karajá, club handles /see pp. 191-193/.

within the grooving, two narrow bands with incised points diametrically opposite each other have been left standing (Ill. 196a).

[Text Continues on P. 326]

/361 cont./

411 (Ill. 196a). I did not see here clubs with plaiting around them or flat clubs.

[412] [237] [184] For grooving the clubs, the cutia tooth (haŭlidjŭ) mounted on a rod is also used by the Šavajé (Ill. 197).

As for lances (dõnõli), I acquired only one specimen, which looks very old. It is constructed like those of the Karajá. The shaft is 2.5 centimeters thick and 200 centimeters long, the bone

411 412 501 [531]

Ill. 196 a, b. Savajé club. b) Handle end of a second specimen.

Ill. 197. Club groover.

Ill. 198. Arrow thrower. Savajé.

Ill. 199. Savajé oar.

411 point 19.2 centimeters, the red winding 11.5 and the plaiting 63 centimeters long. The feather tassels hang down 42 centimeters. The plaiting pattern is the vertical zigzag pattern.

/362 cont./

312 415 ●531 Water was transported in long gourds (rŭkŭ) with short hanging bands; the gourds were usually crudely decorated with pyrography (Ill. 200).

184 [438] 9. The techniques are even more primitive than those of the Karajá; in fact, the Šavajé obtain their iron implements and all foreign wares only through barter with the Karajá. Hence, everything that was said about the latter also applies to the Šavajé.

412 I still found a few examples of stone axes [ūōmădū(ĕ)]; they were used as beaters in pounding soft the women's bast aprons on mortars turned upside down. The two specimens acquired by me are strong, wedge-shaped axes 14 and 20.5 centimeters long; on one, the cutting edge is considerably hollowed out, probably through use as a nutcracker (Ill. 201 a, b).

323 184 The pottery is as primitive as that of the Karajá. Here, too, we find no decorated vessels. The two vessels acquired by me consist of red clay, are of the Karajá type, and represent a cooking pot (wădjĭwĭ) and a bowl (wădjīwāŭdă). /363/ /Ills. 200-206 appear here./

283 /364/ Working with cotton. For picking cotton apart, a small, quite crudely worked bow is used (Pl. 61, Ill. 4). The spindles (ārzŏdāŏ, Pl. 61, Ill. 5) consist of round rods 32.5-49 centimeters long, with whorls of wax, unfired or fired clay, or bone. By far the most prevalent are wax whorls, which in part are clumsy disks, in part have sharp edges and taper conically [323] at the top and bottom. The unfired or crudely fired whorls usually have a double-conical form with a sharp edge; only one specimen consists of a thick plate with a rounded edge. Fired clay whorls are disk-shaped and have two sharp edges and flat, conical elevations on both surfaces. Bone whorls consist of quite flat disks, as among the Karajá.

Balls of thread of white (ārzō) or black (ārzōdĕbĕ) cotton are also customary among the Šavajé; some of them are kept tied up in a bast covering (Ill. 202).

[Text Continues on p. 330]

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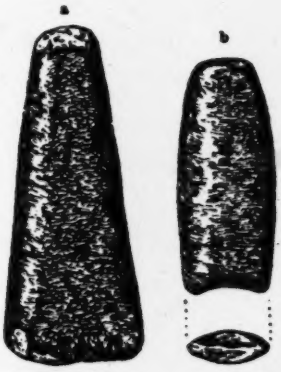
Ill. 200.
Gourd for carrying water.

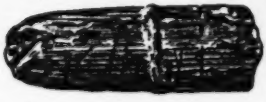


Ill. 201 a, b.
Stone ax.

Ill. 202.
Cotton ball in bast covering.

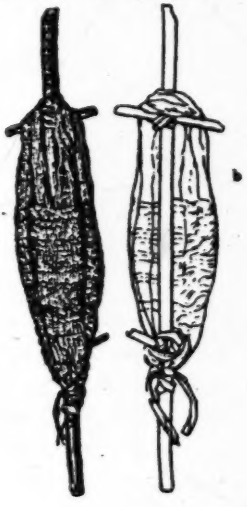
314 →

286 ←



Ill. 205.
Black resin.

524 →



Ill. 203 a, b.
Plaiting apparatus for girls' belt.
b) = rear view.

Ill. 204.
Crochet needle.

Ill. 206 a-c.
Child's bow with arrows.

/364 cont./

286 184 The making of the net coverings corresponds to that of the Karajá, and the apparatus is just as primitive as it is there. A small apparatus is used for plaiting the girls' belts: on a long stick, at some distance from either end, a short cross-stick is tied. Around these the warp is then wound (Ill. 203 a, b). The weft is intertwined by hand.

Here, too, crocheting is done with iron crochet needles [531] (dēšidūnă). The handle is only rarely decorated and then only simply wound with red cotton thread (Ill. 204).

386 314 184 Coloring and adhesive substances are identical with those of the Karajá. I obtained red dōmālĕ and black resin, zōbădāla, both in pieces 12-15.5 centimeters long, 5.5-6 centimeters wide, and 2 centimeters thick, and convex on one side (Ill. 205). These are pressed in rod sieves, the texture of which is sometimes still recognizable on the surface.

524 531

Ill. 207 a-d.
Toy dishes.
a, b) Bowls, c) painted vessel, d) its design.

237 Feathers, for storing, are either tied in small bundles or, as among the Karajá, arranged as wings.

524 10. As children's toys, I brought back: small bows and arrows, of which the bows are very crudely made, whereas the arrows either consist of the pointed shaft, on which, in front, a small /365/ nut with lateral hole is sometimes pushed (Ill. 206 a-c), or exhibit a round, inserted wooden point. The feathering is the ordinary bunch-feathering. I did not see any imitations of guns here. [531] As toy clay dishes I acquired two small bowls (wădjiwĭlĭŏlĕ) and, in Schischá, a bowl and a vessel painted red on the outside, which is an imitation of a gourd spoon (207 a-d).

501 suited to their purpose owing to the many shallow places in the river, and because it facilitates landing and pushing off.
396 The tree selected to be transformed into a canoe is an ipiúba
[824] or a jatóba, which must be very straight. Strange to say, the butt of the tree becomes the bow of the canoe; therefore, the finished canoe is broader at the bow than at the stern. As these children of Nature are preeminently imitators of Nature, it seems quite probable that in constructing their canoes, they have in mind the form of the fish, which always goes big end first.

The log is first hewn into the form of a canoe, then hollowed out with axes and with fire. It is not broadened amidships, therefore, when finished, it is no wider than was the
501 original tree. As it is thus very narrow and tapers gradually and uniformly high above the water at both bow and stern, it tips over very easily. Great care is taken to make it perfectly smooth outside and in. No seats are provided, but sticks are placed across the bottom to keep both the occupants and the freight out of any water that may leak in. As every family has a canoe, quite a fleet of them may be seen in front of every village. These canoes are propelled by paddles five feet in length, half of which is blade, the point
[53] terminating like a lance. They are made with great care and labor, and are often nicely ornamented. When canoeing, the
502 pilot is always seen perched in a squatting position on the extreme point of the stern with his knees drawn up to his chin.

411 The weapons of the Karayá are as of old—there has
[178] been no change whatever. In common with other Brazilian tribes, the length and stiffness of their bow is according to the height and strength of its owner. Some bows are seven feet in length, while a boy's bow is two and a half or three
[824] feet long. They are made of the wood of a certain palm-tree
[171] which the Brazilians call *pau de arco*—bow wood—which is the wood used by all the tribes of central and North Brazil for their bows. The bow is made flat inside, and the extremities taper to a point. Several lengths of string, carried

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

as a reserve, are kept wound around the bow. The Karayá take great pride in their bows, ornamenting them beautifully with tassels of brilliant feathers. 411 [531]

They use several different styles of arrows. Some are harpoon-like for fishing purposes; others are made with broad blades for hunting; while still others are for use in war. They are all made with the utmost care, as much as one or two days being consumed in the making of but one. Two or three different kinds of wood are always used in constructing a single arrow, one kind being for the spear, or lance part, another kind—heavy palm wood—for the middle staff, and light bamboo wood for the base, and all are spliced and bound together with the greatest nicety by means of long, narrow strips of bark taken from certain climbers, and finally, the weapon is burnished. It is about four feet in length. [461] [824] [284]

The weapons used for fighting at close quarters, which is the method of warfare liked best, are heavy clubs and lances. The clubs are of two kinds—first, shovel-like clubs and round clubs, resembling base-ball bats, varying in length from three to four and a half feet. The lances are nine or ten feet in length, the shaft being of palm wood, and the point, the shin-bone of the spotted *onca*—jaguar—or of a deer. A beautiful, basket-like work of black and white wooden strips is woven, or braided, tightly over the shaft of the spear, and to this is attached tassels of brilliant plumage. The Karayá have spear-throwing sticks, but I understand they are no longer used in war, but for sport only. The contrivance is a long strip of wood so formed that it can be used, sling-like to hurl a spear. In common with all the savage tribes of South America, the weapons, implements, ornaments and ceremonial instruments are all made by the men of the Karayá, while the women make only the household utensils. [726] [824] [837] [531] 462 171

The Karayá housewife, therefore, makes several styles of pots and pans; but pottery has not yet reached a very high degree of perfection with this tribe for the forms are simple and crude. They do not make pots in the form of natural objects as do the tribes of the Xingú river. Utility, and this 323

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

feathers on hand, they can replace worn-out pieces at any moment. Many of these ornaments are beautiful. One, made of white feathers and secured around the head as a band, looks like a halo encircling the head when seen from a distance when the wind is blowing. These ornaments are worn principally on festal occasions, or when visitors are present. Three styles of a peculiar feather hood are also made. The foundation is a net hood of three different sized meshes, one of which is very closely woven. The stems of the feathers are worked in between the meshes. This is worn at the dance festival.

The ear and arm ornaments have already been described. A dancing belt is made of strong black and white braiding embellished with tassels of beautiful feathers with shell rattles. The legs and ankles of the dancers are also decorated with feather tassels and shell rattles. Sometimes the savages "tar and feather" themselves, besmearing the body with gum, then putting on a thick layer of white down. In former times they wore necklaces of animal teeth, bones, and shell discs. But these have now been replaced by the glass beads obtained in trade.

The Karayá are very fond of black and white beads, and may often be seen wearing a number of strings around the neck, to the lowest one of which is attached little chains terminating in fruit shells, or tiny bunches of feathers.

The only, though much used, article of toilet of the Karayá is the comb, which is made in various sizes, the largest being fourteen inches wide and of equal length. The teeth are flat, slender pieces of palm wood or taquara, which are secured between two small blocks of wood. The spacing between the teeth is made by passing yarn between them. This comb is ornamented with small tassels of bright feathers.

The ornamental work of the Karayá consists of patterns of zig-zag lines, crosses, or lizard-shaped forms, dots, diamond shapes, and peculiar broken, irregular lines; while squares and triangles occur only to fill out, and circles are entirely wanting. The patterns seem to be chosen at random, nevertheless

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

535 [349] These costumes are made and kept guarded in a wigwam at some distance from the village, and at the conclusion of the [411] [531] festivities are destroyed. Covering the entire body as it does, the masquerade completely conceals the identity of the dancer, who must not under any circumstances reveal his identity to the women onlookers.

535 562 [858] Women and children are merely spectators and are never permitted to view the dress except when it encases the form of the dancer. The women of the tribe apparently cherish a profound respect for

FIG. 43.—A personator in the Fish Dance.

9:Gow-Smith T-5 (no date) 1925
SP9 Caraja SP9
Cayapo SP11

a cluster of feathers hanging below the point guides the spear unerringly when flung at its victim. The spear-shafts are beautifully decorated with a covering of black and white cane-work woven in intricate designs. No two of these woven handles are of the same pattern, but they all represent the various markings of snakes.

FIG. 97.—Cayapó head-dress

The bow and arrow are a favorite weapon with both the Cayapó and the Caraja. The bows, six feet long, are stoutly made of palm-wood, and are strung with the strong hand-spun cord of wild cotton, with the ends cunningly wrapped to the bow so that the string can be lengthened or mended according to the hunter's needs. Arrows are of wide variety and are used for many purposes, but all of them have long bamboo shafts

9:Gow-Smith T-5 (no date) 1925
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skilfully feathered at the end. The arrowheads are fastened to eighteen-inch foreshafts of hard-wood tipped with bone, fitted in three- to four-foot bamboo shafts and bound in place with the strong cord that the native women spin from wild cotton. The binding is firmly cemented with a kind of resin. Long needle-like arrows tipped with hard-wood are for shooting birds; the sharp bamboo tips curved hollowly are for deer and jaguars, for they permit the wounded animal

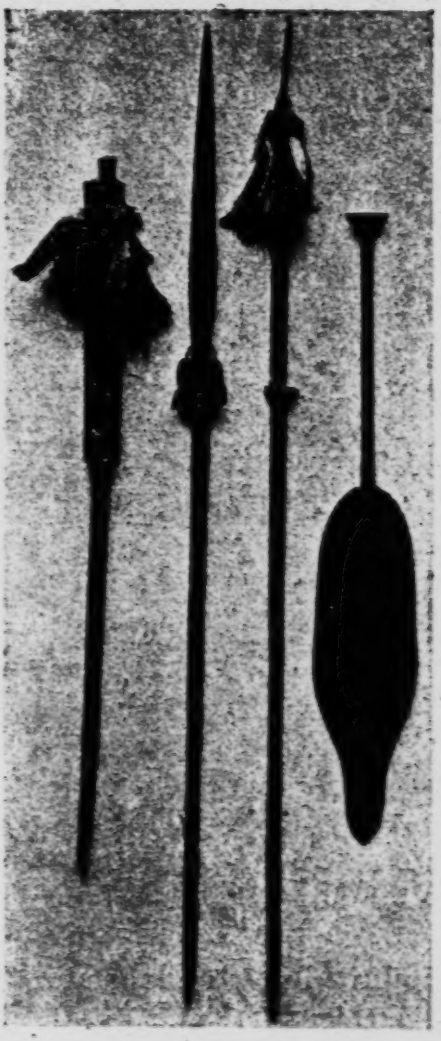

FIG. 98.—Caraja objects (grave-post, two spears, and a paddle)

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to bleed freely in order that it will weaken before it can travel far. Barbed arrows are used for killing monkeys and shooting fish. The tail of the sting-ray is also used for tipping arrows.

FIG. 99.—Cayapó rattle

Formidable objects are the clubs that the Caraja tribesmen use to kill captives, as well as members of their own tribe who have broken taboo or who are too old to make the periodic migrations. These clubs vaguely resemble a baseball bat, except that they are heavier and a trifle thicker at the end. They are made of hard-wood, the long handle decorated with a beautiful covering of black and white woven canework in designs similar to those of the spears, and the heavy end is stained a sinister red with the juice of the urucú-berry and the blood of its victim.

The Cayapó clubs are of the same heavy wood,

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Co 411 [53] and have similar woven cane-covered handles, but are for more specialized use. Instead of a blunt round end, the club has a flat triangular wooden blade pointed at the end with sharp sides and stained with urucú. It is used, in the manner of a great ax, for decapitation.

C 524 [501] Toy canoes (fig. 100), with which the Caraja youngsters play, are models in miniature of those their elders use, which are made from hollowed or

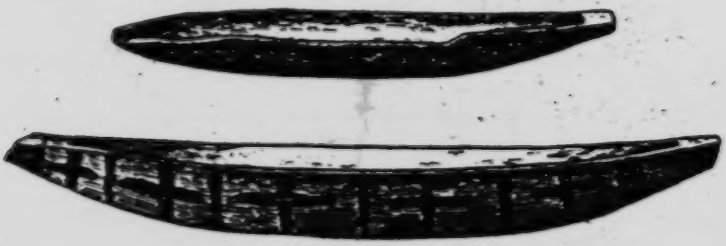

FIG. 100.—Toy canoes of the Caraja. (Length, 19 in. and 26 in.)

C [53] burnt-out logs. They are decorated with designs colored with a black stain from the genepapa fruit and the urucú. Paddles (fig. 98) are of regulation length, but some have unusually wide blades often decorated in red and black designs.

C 532 Most curious of the collection are the little clay dolls (fig. 101), which may have some connection with magic or with religious observances. They vary in size from two to twelve

C [171] inches, and are similar in workmanship and even